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PRIVATE LIFE
P. 19

the stranger

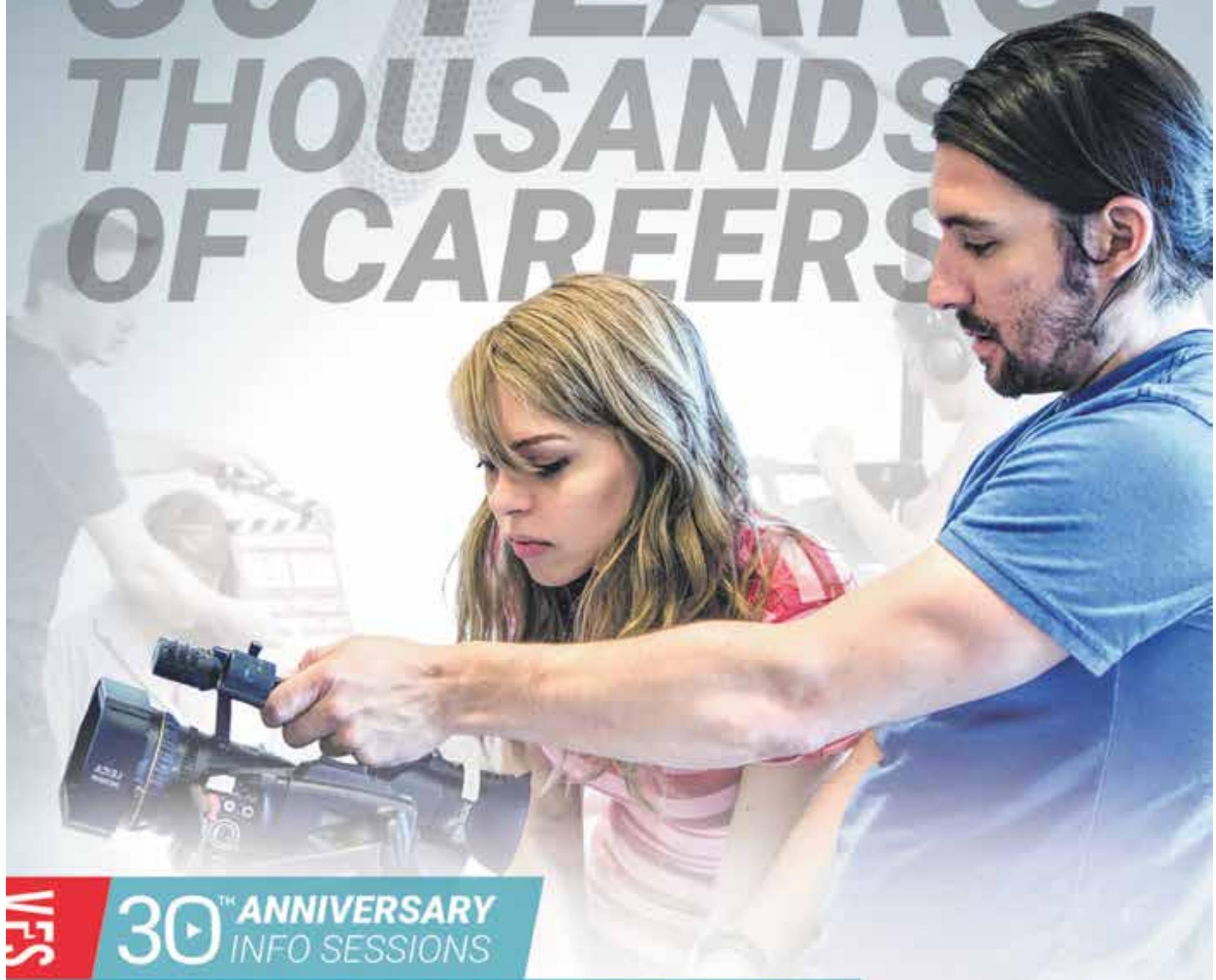
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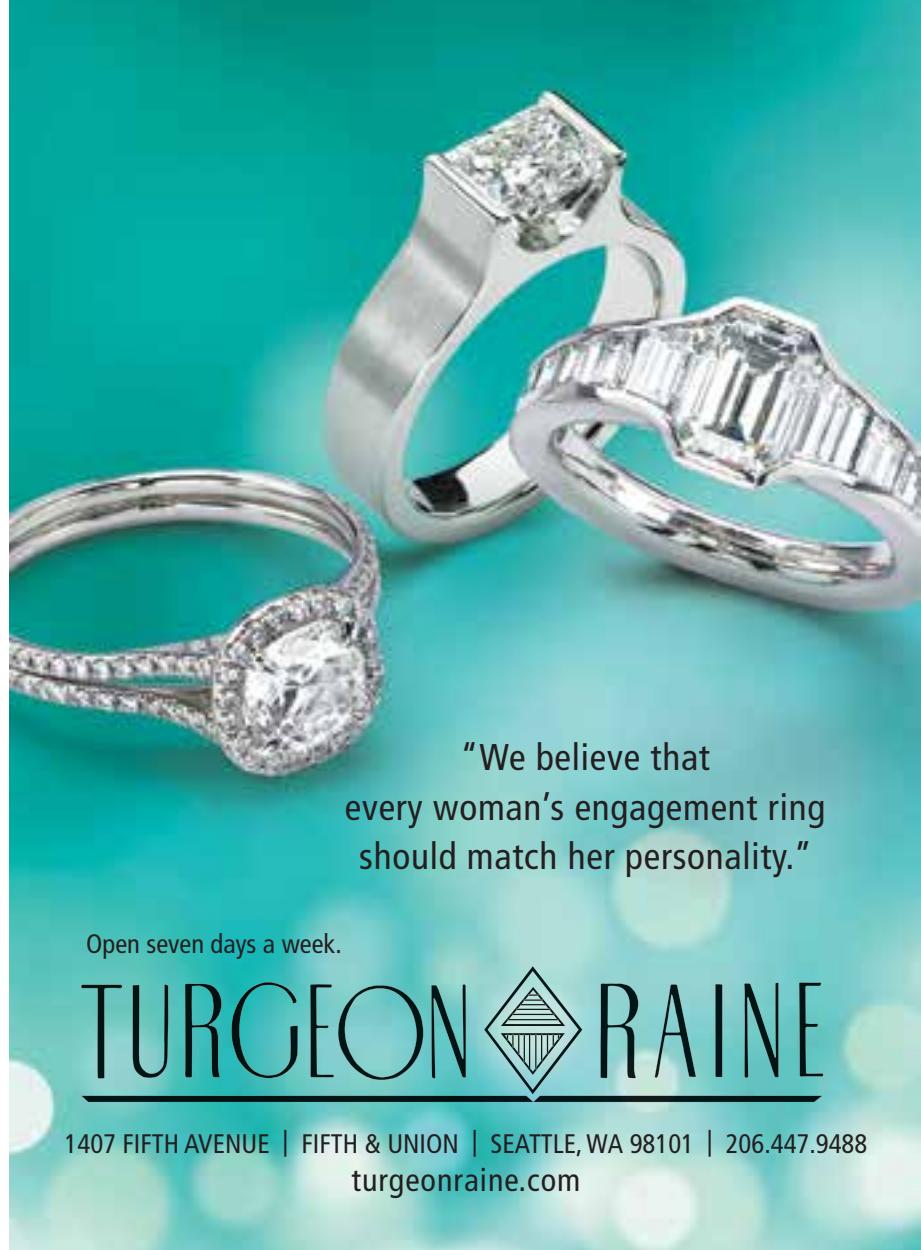


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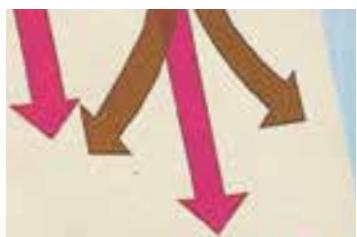
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Volume 25, Issue Number 4 • September 23–29, 2015



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WE SAW YOU

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THE STRANGER

DENNY BLAINE IS A NUDE BEACH A "nude beach" is not a "sex beach."

SEX AT DENNY BLAINE

You were definitely having (what appeared to be heterosexual) sex on the beach at Denny Blaine with your girlfriend late in the morning on a Saturday. Everyone within a 10-towel radius could see your **thrusts**.

BUMMED IN BELLTOWN

On a Monday night, the sounds of a bad cover band were drifting out of a bar while you were sitting on some sort of electrical box, swinging your legs back and forth. You had a big smile and a cardboard sign that said, "**Will eat pussy for a place to stay?**" No one was interested.

SEA-TAC WEED LOCATOR

You were returning to Seattle-Tacoma International Airport from Palm Springs on a Sunday afternoon, a tennis racket and Coach bag as your carry-ons. As passengers deplaned, you were texting. "**Where is the pot?**" someone wrote you. "In the sock drawer," you replied.

JESUS, THE C LINE

On a rainy Sunday morning, you boarded a mostly empty C Line to West Seattle, wild-eyed, saying "hello" to strangers, too happy for a guy on a bus. Then you sat down and it all made sense. On the back of your pink baseball cap, handwritten in crooked black marker: "**Try Jesus**" and an arrow pointing upward.

HALL & OH, SNAP

You were singing "Sara Smile" karaoke-style in the front room of **Columbia City Theater**. You made a sincere stab at reaping Hall, but you barely sowed Oates.

SIGHING IN WEST SEATTLE

You, your husband, and teenage daughter went to dinner at the **Seattle Fish Company** in West Seattle. It was packed. You wanted to sit in a particular booth, but it had not yet been wiped down. Your husband and daughter quickly found a different booth. But not you. You stood there, in the middle of the small dining room and sighed loudly, repeatedly, hoping the harried server, anyone (or everyone?) would pay attention to you. Your entitlement nearly suffocated the room.

PIKE/PINE IMAGINARY

On Pike, near Vita, on one of the first cold days of the season, you shouted, "**I WON'T LOVE YOU!**" to an imaginary person on the sidewalk. "Won't love" is more complicated than "don't love." Even when shouted, "won't" felt like a kind of mercy extended to the empty space. You had a sign. It read, "Respect everyone."

You were riding your bike with no hands on the handlebars because you were using both hands to eat a slice of pizza.

QUESTIONING THE SPOONING

For living such a harsh life, you look surprisingly fresh-faced and serene, **sleeping in the doorway**, spooning with your boyfriend. What circumstances led you to where you are? Are you in love? What is it like trying to be intimate in public, among trash?

BUS TUNNEL RIFLE CANE

Guy on the bus platform in the International District: Why do you hold **your cane straight out in front of you** like a rifle? Why were you holding the cane and walking along as if you didn't need it, rather than using it? What street or traffic or weather conditions, or

what bodily sensations, cause you to start using it? Are there days you carry it without ever using it at all?

PEPE LE PEW CHEZ TOULOUSE PETIT

To the Frenchman pulling the Pepe Le Pew act at Toulouse Petit in **Lower Queen Anne**: Under normal circumstances, loudly insulting a restaurant's wine while flirting with every warm body in striking distance would be nauseating and obnoxious. But congratulations to you, monsieur! You pulled it off. Your repeated declarations that "**zees merlot ees sheet!**" actually sounded charming, and your relentless pansexuality made both the girls and the boys at your table blush. We're sure you've moved on to other hunting grounds—those of us within earshot gathered you were part of some touring company performing at On the Boards—but you've left a few Seattle-dwellers wondering how often your over-the-top game actually works. What's your batting average, champ?

PINE STREET BIKE PIZZA

You were riding your bike up an incline on Pine Street, over potholes and cracked pavement, with no hands on the handlebars because you were using both hands to eat a slice of pizza. How?

MUSIC WORTH WAITING FOR AT CHAPEL

You were sitting onstage at Chapel Performance Space in front of a Mac laptop, staring intensely at the screen and not moving a muscle. This was a concert, but **you produced no music for 10 tense minutes**. But the sparse crowd was exceedingly attentive and polite. Was this perhaps an extended cover of John Cage's *4'33"*? Eventually, you coaxed from your computer some weird, wired electronic emissions, which sounded fucking incredible, largely because of the uncomfortable silence that preceded them.

BIKE VS. VAN, CHAPTER MCMXLIV

You were riding your bike down **Roosevelt Way** when a white moving van drove past you and, with no warning or turn signal, veered right across the bike lane and into a driveway. You slammed on your brakes at the last second. You were infuriated by how **the van almost hit you**, cursing, and you banged on the side of the van with a closed fist, yelling as you maneuvered past it. You were followed by an older cyclist who stopped, stood, and politely told the driver, "You didn't use your signal." The driver nodded, indicating that he recognized his mistake, and said nothing. He was not overtly apologetic. You had already gone on with your commute anyway.

SOUTH LAKE UNION SIDEWALK MANSPREAD

Technically speaking, we all own the sidewalk. But last week, you were taking your half out of the middle, slowly lurching through the Belltown/South Lake Union border zone and staring into your phone. With your slacks and button-up shirt, you looked **neither young enough, nor dumb enough, nor desperate enough** to excuse such behavior. As you move into the future and your time on earth continues to dwindle, the rest of us have a request: If you're strolling down a crowded pedestrian area and need to stop or suddenly slow down—to check your phone, to admire the architecture, to contemplate your own ephemerality—please pull over to the side. Next time, you might get rear-ended. On purpose. ■

I, ANONYMOUS



STEVEN WEISSMAN

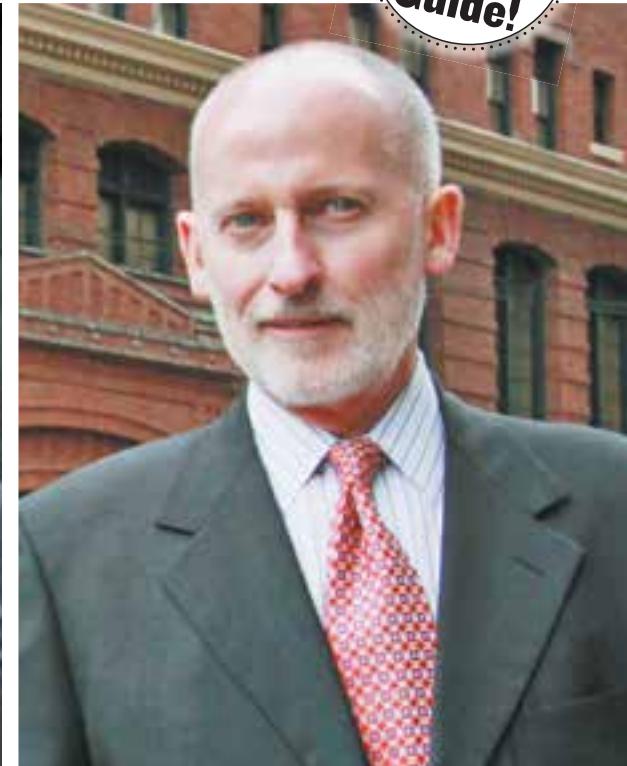
MY WAY OR THE SEGWAY

Dear people who ride around on those stupid Segway things: In a word—WHY? In two words—FUCKING WHY? Because, really, it appears to me as though you have two legs that are perfectly capable of being placed in front of each other, one at a time, until you reach your destination. Yes, I did roll my eyes at you, dude-on-one-of-those-stupid-fucking-things. Can I send you a video of how stupid you look? Please? You're a half step away from those useless blob humans in *Wall-E*. JUST FUCKING WALK.

—Anonymous



NEWS



MEET YOUR CIVIC OVERLORDS Seattle Mayor Ed Murray, Socialist City Council Member Kshama Sawant, and City Council President Tim Burgess. If you get yourself registered, you may be able to vote for two of them this fall.

Welcome to College, Now Pay Attention to Local Politics

And Register to Vote Already!

BY HEIDI GROOVER

If you moved here from anywhere in the rest of America, Seattle probably seems like a stoned socialist paradise. In some ways, it is. Basically everyone here is a Democrat.

And no one will make it very far in local politics if they think gay people shouldn't be able to get married or that pot should go back to being illegal. That part is great!

But there is still a lot of fucked-up shit Seattle needs to work on, and a spectrum of how bold our leaders are willing to be about that work. In the city, homelessness is on the rise and rents are skyrocketing. The people serving you that bad late-night diner food you won't remember eating tomorrow can't afford to live in the city anymore—and by the time you graduate, you might not be able to either.

The state is even worse. Yeah, our little corner of the state is mostly run by Democrats, but the rest of the state elects Republicans. So in Olympia—the state capital, south of here—we have a Democratic governor and Democrats narrowly control the state house, but Republicans control the state senate. That gives them the ability to block just about any good ideas, especially new taxes to fund things we desperately need. Courts have ruled that our state government is unconstitutionally underfunding K-12 education and mental-health care. Still, Republicans in the senate oppose all sorts of new revenue, including an income tax, that would help us pay for fixing those problems. (I don't have time to get into this here, but if anybody asks, you are pro income tax and you think it's crazy that Washington is one of only seven states that lack an income tax. Also, you know that Washington's lack of an income tax is what gives this "progressive" state the

most regressive tax system in the nation.) It's a total shitshow.

So the stakes are high, and when you combine the local stakes with the increasing impotence of our federal government, it all adds up to this: Get involved in local government! Right now, the people with the loudest voices at Seattle's city hall are developers and scared old homeowners who are worried about sharing their neighborhoods with poor people. I'm not going to ask you to donate your beer money to politicians or even skip

Ed Murray's style of governing is basically to lock people who disagree in a room until they compromise.

class/wake up early enough to make a 2 p.m. city council meeting. But you really can help tip the balance at city hall in a better direction, maybe without even leaving your dorm room. Just send an e-mail. Keep an eye on *The Stranger* and Slog (and other local politics sites like Publicola.com, Thecisforcrank.com, Seattlish.com, and Seattlebikeblog.com, too). When an issue pisses you off, as many of them will, write the mayor and the city council. Tell them you're a young person and you have an opinion. Don't let old rich people dictate how the city you live in is run. You can

find those e-mail addresses at seattle.gov/mayor and seattle.gov/council.

Who, exactly, will you be writing? Our mayor's name is Ed Murray. He's our first openly gay mayor, and he's okay. His style of governing is basically to lock people who disagree in a room until they compromise. Sometimes this is effective, and sometimes it's slow and opaque and infuriating. (And sometimes—sometimes!—when the people he locks in a room finally agree on something, he ignores them anyway. Which can be kinda exciting and, again, infuriating.)

Our nine city council members are divided into two wings—one wing is more pro-business and conservative (for Seattle), and the other is a leftier activist wing. There are also a couple of swing votes in the middle. The most powerful member of the council's right wing is Council President Tim Burgess, who is being challenged in this year's election by a far-left tenant advocate named Jon Grant. The left wing is led by the only council member you might have already heard of: actual Socialist Kshama Sawant. People either love or hate Sawant. (Most of the city council does not love her; lots of young people do.) You will need to pick a side.

Until now, all nine city council members have been elected citywide, but this year we're switching to districts. That means you get to vote for one council member to represent the part of town you live in and two to represent the whole city. It's not as complicated as it sounds. Find your district at seattle.gov/city-clerk and look for *The Stranger*'s endorsement issue on October 14. We will help you out.

Write the state people, too, even if they seem less accessible. You have three state

legislators who work for you: two representatives and a senator. Find them and their e-mail addresses for your angry letters at app.leg.wa.gov/districtfinder.

One more thing: None of this matters if you don't REGISTER TO VOTE. Go to myvote.wa.gov. That site will let you register online or, if you don't have a Washington State ID, will tell you how to register by mail or in person. Seriously, if you complain about the world but don't vote, you're an idiot, everyone will hate you, and you won't get laid. It will be horrible. Register to vote. The online and by-mail registration deadline is October 5. That is soon! The in-person deadline is October 26. Meet those deadlines, and you'll be able to vote in this fall's council races and help make this a city that you want (and can afford) to live in after you graduate. ■

Want to Get Involved in Local Activism?

Here Are Some People You Might Want to Consider Marching Behind (Except the Last One... Don't Consider That One)

BY SYDNEY BROWNSTONE

What use is all that book learnin' if you can't take your school-debt-saddled, climate-change-spooked, America-changing, righteously radicalized self to the streets? Here are a few groups you might find yourself marching behind as you get acquainted with Seattle's activist scenes.

Black Lives Matter Seattle

November 22 is the one-year anniversary of the shooting death of 12-year-old Tamir



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GEORGE PFLEOMM II

Rice by Cleveland police officer Timothy Loehmann. Rice's death, like the deaths of Eric Garner, Mike Brown, Renisha McBride, Jordan Davis, and countless others killed at the hands of police officers, motivated a growing number of Seattle activists to take to the streets over the last year and demand attention to black lives and the systems that destroy them. One of the most exciting—and yes, least accountable—things about a leaderless movement is that anyone looking at the right hashtags can join a march.

Shell No!

Kayaktivists made international headlines the last time Shell showed up in Seattle with an Arctic drilling rig. (If you just showed up here yourself, that was in May—and then the rig left for the Arctic in June.) Slate called the local activists' response—like the day in May when hundreds and hundreds of people piled into a colorful, floating mass of kayaks, canoes, and dinghies that surrounded the 317-foot-tall *Polar Pioneer* in Elliott Bay—the “perfect symbol of climate activism.” So is the rig coming back? Very likely YES. Part of Shell's fleet will also probably be staying in Seattle around the same time that international leaders meet in Paris for the United Nations climate talks this winter; a prime opportunity for Seattle's “Shell No!” coalition to draw attention to its “keep it in the ground” case for supply-side climate action. Being locked in a tandem kayak is also a wonderful (and sometimes jarring) way to get to know a person, as fellow reporter Heidi Groover and I discovered over several hours of that massive protest back in May. New frands!

efforts culminated in a city council resolution that aims to eventually eliminate “use of detention for youth” from the city entirely.

Stand with Duwamish

Seattle is named after a leader of a tribe that still remains unrecognized by the federal government. Yep. The Duwamish Tribe lived on the banks of the Duwamish River for thousands of years until white settlers came along, burned down Duwamish longhouses, passed an ordinance removing Native Americans from the city of Seattle, and fought against the establishment of a reservation supposedly guaranteed in the Treaty of Point Elliott—an 1855 treaty that Chief Sealth, or Si'ahl, signed himself. Duwamish chairwoman Cecile Hansen, the great-great-grandniece of the chief, has spent the last 40 years fighting for federal recognition, a designation that would finally allow the tribe to assert its sovereign rights, as well as gain access to all sorts of federal health, education, and anti-poverty programs. The Bureau of Indian Affairs denied the Duwamish recognition again—for a whole host

November 22 is the one-year anniversary of the shooting death of 12-year-old Tamir Rice by Cleveland police officer Timothy Loehmann.

of extremely fucked-up, archaic reasons—this past summer, but that didn't stop Hansen from marching right up to Secretary of the Interior Sally Jewell's West Seattle home and asking the federal official for a meeting. You can show support for the Duwamish, and more of Seattle's diverse Native community, at this year's Abolish Columbus Day/Indigenous People's Day march on October 11.

Park My Viaduct

Racism, environmental exploitation, predatory capitalism, colonialism—yes, yes, these are all forces worth confronting. But maybe that's not for you, young radical. Perhaps you are so antiestablishment that you need a real outsider cause to sink your teeth into. Get this: Did you know that there is a whole group of people in Seattle lobbying to keep part of our decrepit, dangerous elevated highway (we call it “the viaduct”) standing down there on the waterfront and turn it into... a park?! The folks behind the Park My Viaduct initiative think that the city ought to scrap its multimillion-dollar plan to reconstruct the waterfront after the viaduct—one of Seattle's greatest earthquake risks—gets torn down. Instead, these agitators would rather preserve part of the Alaskan Way Viaduct as a tiered and pleasantly grassy promenade. Revolution! ■

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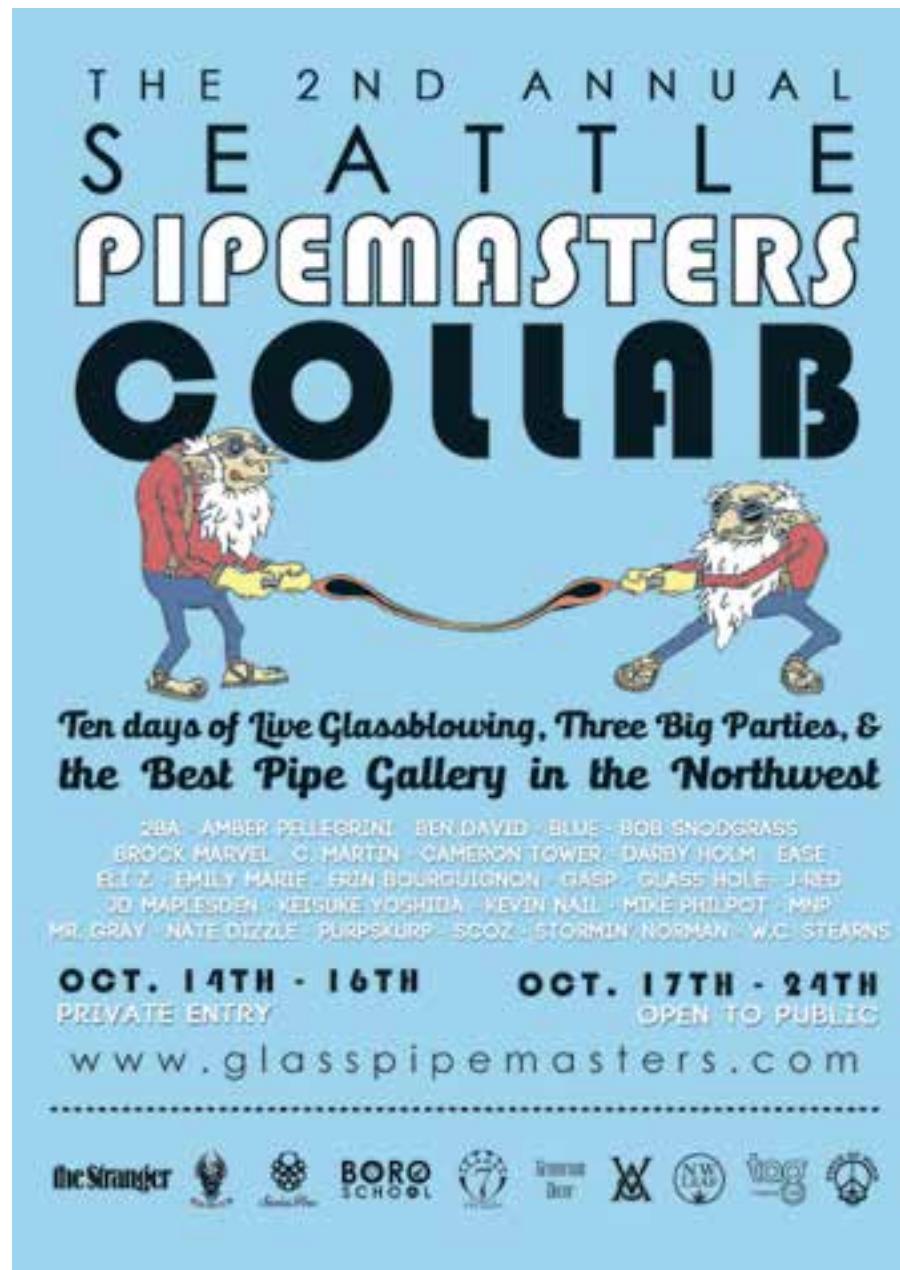
NEWS SHORTS

THE RENT-CONTROL DEBATE GOT WEIRD AT CITY HALL ON SEPTEMBER 21 That's when Seattle City Council president **Tim Burgess** introduced a surprise resolution calling for the state to lift its ban on rent control, which passed 8–1. Why was that so bizarre? Pick your reason: The move circumvented lefty council members **Nick Licata** and **Kshama Sawant**, who'd spent months advocating for their own pro-rent-control resolution, Burgess previously said he opposed asking the state to lift the rent control ban, and some of the council members who voted for Burgess's resolution had opposed the Licata/Sawant version just a few days earlier. While the Licata/Sawant resolution included language advocating for rent control itself, Burgess's resolution was stripped down, asking only for a change or repeal of the ban. That allowed rent-control skeptics like Council Member Tom Rasmussen to jump on board with Burgess's version. Plus, **the sudden vote dilutes the news value** of a pro-rent-control rally Sawant organized October 5, when a vote was expected on her resolution. It was a **politically shrewd** move for Burgess, but it still left Sawant and Licata declaring victory because the ask to Olympia remains the same: change or repeal the statewide ban on rent control.

HEIDI GROOVER

CITY COUNCIL RESOLVES TO STOP JAILING KIDS (IN THE FUTURE) On September 21, the city council unanimously passed a resolution—words on a piece of paper, not a law, but a promising step nevertheless—to move toward the abolition of youth detention in Seattle. The resolution establishes goals of “**zero use of detention for youth**” and the use of community-based alternatives to detention instead, including conflict resolution and a restorative justice program led by people of color. This means that someday the jail component of King County’s \$210 million Children and Family Justice Center planned for the Central District—to replace the aging current building—**will have to be dismantled** and either moved outside the city limits or converted into a non-detention facility. In March, the county bowed to ongoing protests against the project and reduced the number of detention beds planned for the new building by one-fourth, for a total of 114. ANSEL HERZ

STATE STARTS RULE-MAKING PROCESS FOR A CAP ON CARBON EMISSIONS Because our state legislators refused to pass sane climate policies during the last legislative session, Governor Jay Inslee is using his executive power under the Clean Air Act to push Washington’s Department of Ecology into action. On September 21, the DOE announced that it was considering a rule to impose a **cap on 35 of the state’s biggest polluters**, including power plants, petroleum fuel producers, natural-gas distributors, metal manufacturers, and more. But what’s a cap without a cap-and-trade system? The trade element, or putting a price on carbon, would give polluters the flexibility to buy carbon credits as well as offsets (like helping plant a forest to suck up carbon dioxide). Imposing a cap alone **has never been done before**. So what other solutions will the DOE’s rule-making process consider? Will polluters eventually accept that cap-and-trade might be the best way to go after all? What kinds of ballot initiatives will complement the cap? We’ll find out over the next year. SYDNEY BROWNSTONE



TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

(9/25) Philip Howard with Mark Donovan

The Building Blocks of a New Internet

(9/25) Global Rhythms Kasse Mady Diabate

(9/26-27) Saturday Family Concerts Caspar Babypants
'Beatles Baby!' Album Release

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(9/26-27) 'Says You!' presents 'Says You!' Live Taping

(9/28) Jon Palfreman
Demystifying Parkinson’s Disease

(9/29) Seattle Speaks
Move Seattle?

(9/29) Ted Rall with Paul Constant
Snowden’s Courageous Betrayal of Big Brother

(9/30) Town Music Johnny Gandelsman

Bach’s ‘Complete Sonatas and Partitas’ from a member of Brooklyn Rider

(9/30) Philip Warburg with Denis Hayes

Realizing the Dream of a ‘Solar-Powered Future’

(9/30) Town Hall, PNA, and Seattle Channel present Seattle City Council Debate: District 6

Mike O’Brien & Catherine Weatbrook

(10/1) Alva Noe
Using Art As a Gateway to Human Nature

(10/1) Town Hall & Seattle Channel: Seattle City Council Debate: District 4

Rob Johnson & Michael Maddux

(10/2) Larissa MacFarquhar
Self-Sacrifice, The Price of Idealism

(10/3) Early Music Guild presents Seattle Baroque Orchestra
'Ebb and Flow,' Handel’s 'Water Music'

(10/4) Russian Chamber Music Foundation presents Atrium String Quartet
Autumn Evenings

(10/4) Town Hall, Seattle Channel, and SU present Seattle City Council Debate: District 3

Kshama Sawant & Pamela Banks

(10/5) Anne-Marie Slaughter
'Women, Men, Work and Family'

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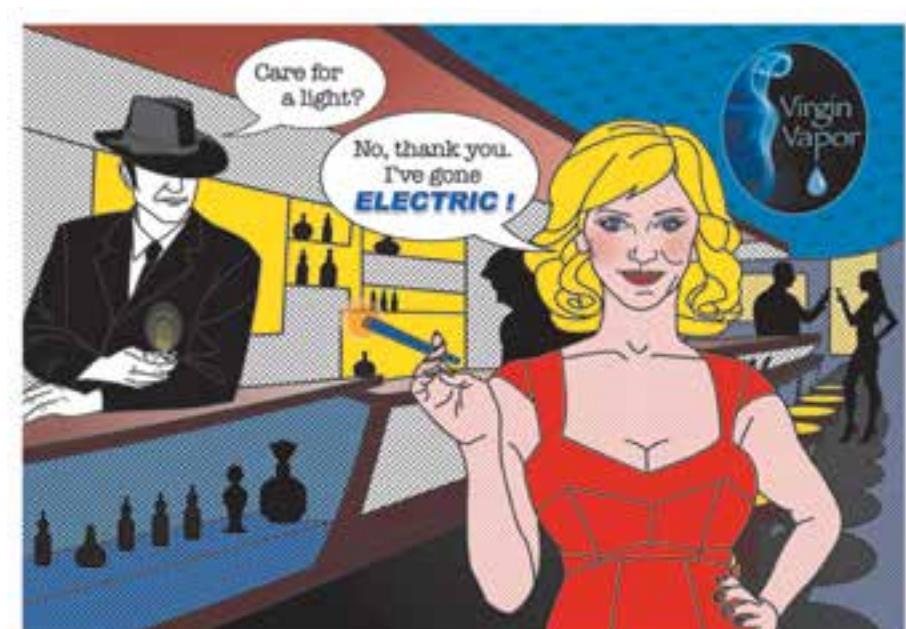
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-Customer E-mail, 6/11/14





WEED



Hello, Weed-Smoking College Students, Welcome to Seattle, Where What You Do Is Not Illegal

Well, It's Illegal If You're Under 21, and Your School Probably Doesn't Allow It on Campus...

BY BRENDAN KILEY

Dear cannabis-using and cannabis-curios college students of 2015: You have now matriculated in one of the most weed-friendly cities in the United States. That could be a godsend or a problem for you in the years to come, but we'll get to that in a moment. For now, congratulations.

Washington State legalized recreational marijuana (for people 21 and older) in 2013. But our pot friendliness dates back much further than that: A decade earlier, Seattle voted to make low-level marijuana possession the "lowest law-enforcement priority" in the city. Three decades before that, in 1968, a "citizens' committee on crime" organized by the state attorney general recommended liberalizing pot laws (as well as abortion laws). Seattle is also home to Hempfest, one of the biggest pro-legalization events in the country. You get the idea.

However! That does not mean you can light up a joint and blow smoke in a police officer's face. Our legalization law (known as Initiative 502) was written conservatively so it would look as nonthreatening as possible, both to voters and to the Feds. What this means to you: You're not allowed to smoke in public, grow your own, or possess cannabis if you're under 21.

But American college students have never had any trouble getting their hands on cannabis, so if you're going to break the rules and use it anyway, here are some tips:

- When it comes to edibles, take things very, *very* slowly—even if you think you know what you're doing. Eat a quarter of the recommended dose and wait at least two hours before taking any more. This is serious advice. Over the past year, a few deaths in

Colorado (at least two suicides and one murder) have been attributed to people eating way too much pot too quickly and becoming fatally disoriented.

- Do not drive while stoned. Please.
- Even though you live in a pot-friendly city, and even if you're 21 years old, you're technically not allowed to possess weed on campus if your school receives funding from the US government—which it almost certainly does. (You can thank the federal Drug-Free Schools and Communities Act for that.) This contradiction is your 101 course in the current kaleidoscopic tension between states that are legalizing marijuana and the prohibition of marijuana at the federal level. We live in dynamic times.

- When it comes to other drugs—methamphetamine, opiates, kratom, cocaine—feel free to google *The Stranger's* coverage of those subjects. If you find yourself sliding down a bad slope toward full-blown addiction, consider three places to start getting better: (1) your doctor, (2) your campus addiction services, or (3) your local needle exchange. A

needle exchange might sound counterintuitive at first, since that name suggests harder drugs, but they're typically staffed by people who are well connected to a vast network of resources. Plus, they're nonjudgmental as a rule, and some of them have firsthand experience with the scary place you're in right now.

- Last, but perhaps most important, consider *not* using cannabis while you're in school. The jury is still out on the short- and long-term effects of cannabis on the brain, and you've got the rest of your life to float through a somniferous daze. Enjoy clarity while you still can. ■

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BACK TO SCHOOL

The Stranger's Guide to College, Cooking, Drinking, Writing, Boobs, and Everything Else Your College Won't Teach You

Hi,

Welcome to college. Welcome to Seattle.

On a related note: College is terrible and Seattle is terrible.

Wait! No, they're not terrible, but they are full of people, and people are the worst—full of shitty, unsolicited advice that's way more about them than it is about you. In many ways, the most important thing you can learn in college is who to trust and who not to. For example, don't trust anyone who tells you it matters that the previous sentence didn't read "whom to trust." They're correct, but that doesn't mean they're right.

Do trust *The Stranger*. Always. Pick up a copy every Wednesday. Make thestranger.com your home page. Want to see a show? Find out what's happening in the news? Learn where and how to properly insert a butt plug? We are the only Seattle media outlet you will ever need.

Is anyone else going to tell you **how to seduce a professor?** We will—see page 19. You're welcome.

You may have noticed that Seattle is full of **restaurants**, more restaurants than you'll ever be able to visit, and full of foods you've never heard of and might be scared to eat. Our food critic Angela Garbes is the best there is, and the 10 places she thinks you should try are on page 23.

We also have a list of **clubs you can get into if you're under 21**, on page 29.

If you're intimidated by the idea of **cooking** for yourself, see page 21.

As for **drinking**, you'll never find a more knowledgeable expert than Kelly O, who goes out all the time and crowns someone Drunk of the Week in each issue of *The Stranger*. This week's Drunk of the Week is on page 51, and Kelly's advice about having fun with booze—without going over the edge—is on page 17. (Trigger warning: If you're blacking out regularly, the edge is behind you.)

If you prefer to inhale your intoxicants, Brendan Kiley has all the **weed** advice you'll need on page 13.

Since most of college is **writing papers**, and since writing is awful even for people who are paid to be writers, Rich Smith, former college writing teacher, has some advice on page 27.

If you are a woman, Rachel Kessler has advice about using your **breasts** for power and magic on page 24.

You need to know **how our city works**. Our city hall reporter Heidi Groover has you covered (page 8). And while your dumb friends are walking in circles trying to make their parents angry, you'll learn the most effective and provocative forms of **activism** by reading Sydney Brownstone's piece on page 8.

And if you are a **post-college adult** feeling jealous that all these asshole kids get to be all excited and engaged by learning—Kathleen Richards has a few ideas about classes you could take on page 32.

But let's not get ahead of ourselves. Start with Emily Nokes's full-page comic to your right. Tear it out. Tape it to your wall. The advice in it will be valuable for a long time.

Welcome to college. Welcome to Seattle.

Here's hoping we can make it a little less terrible together.

Love,

The Stranger

ADVICE for when you're 18-ish

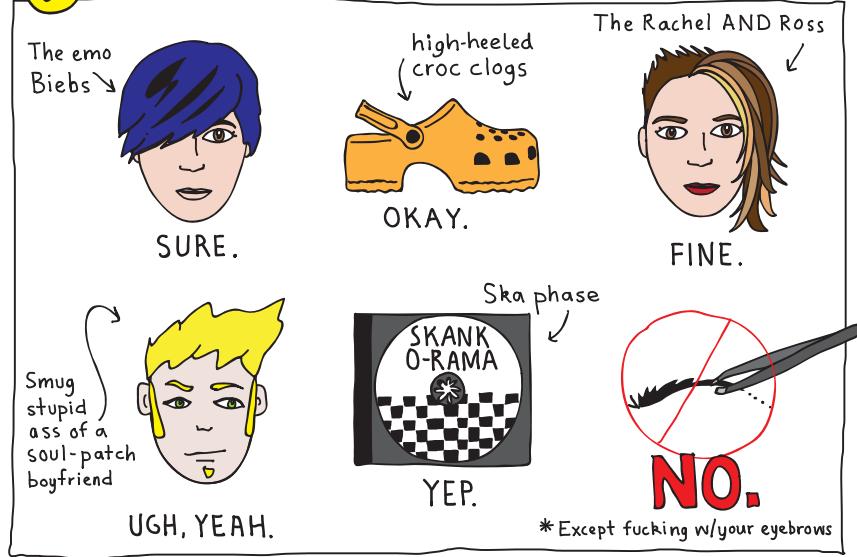
BY EMILY NOOKS

1. ASK QUESTIONS



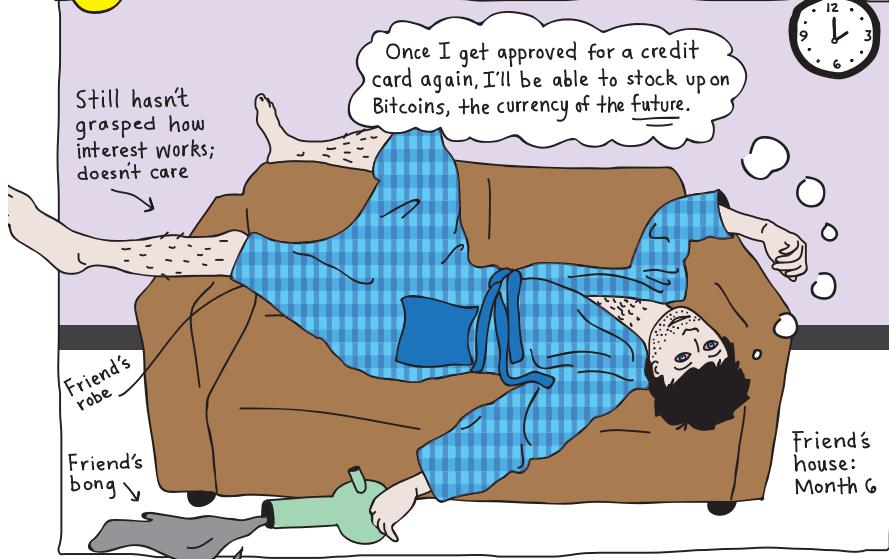
If you don't know what someone is talking about, ask! Pretending like you already know something is way more embarrassing in the long run.

2. TRY EVERYTHING*



Everything you're into right now will (hopefully) change many, many more times. Experiment!! Just don't experiment with your eyebrows. Some things you can't undo.

3. MIND YOUR CREDIT



Credit-card companies are evil. Don't get a credit card unless you're ultra responsible. It sounds lame, but so is living on your friend's couch when you're 30 because you can't sign your own lease and your wages are being garnished.

4. TAKE ADVANTAGE OF FREE STUFF



Being youngish or in college means you get free stuff thrown at you left and right. Take advantage—paying for yoga sucks IRL. Like this guy's learning.

5. HOLD OFF ON ANYTHING PERMANENT



Just wait. Like two years. Your taste sucks right now, believe it or not, and will keep getting better as you age.

6. DON'T TAKE YOURSELF TOO SERIOUSLY



You're taking all these classes and know how to change the world, and pop culture sucks, and blah blah, but in a few years, you're going to learn how to marry your rabid activism with humility and maybe even a sense of humor.

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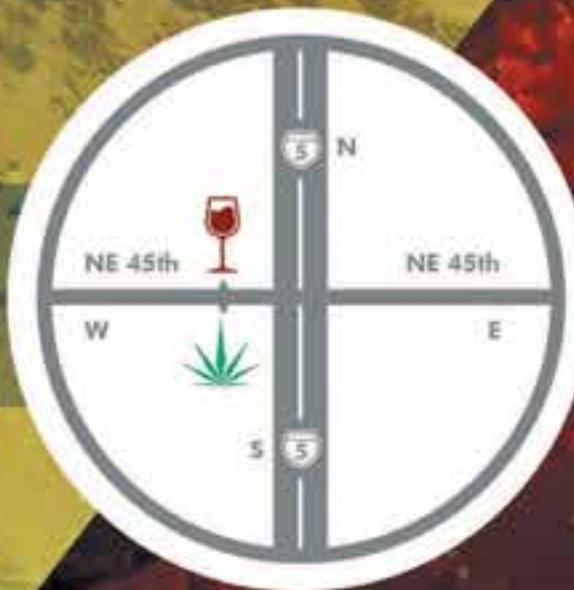
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CHAMPION FUN-HAVER "Ashley Alaska" was The Stranger's Drunk of the Week in June 2009.

KELLY O

ADVICE ABOUT DRINKING FOR FIRST TIMERS, OLD PROS, AND EVERYONE IN BETWEEN

Drunk of the Week's Official Guide to College Boozing

BY KELLY O

First, let me explain my credentials as your instructor. I'm Professor Kelly O. I've been doing immersive research on the fine art of drunkenness for more than a decade. Since 2003, I've done a column for *The Stranger* called Drunk of the Week. From the name, you might think this column is about people being publicly humiliated. No, no, no—it's quite the opposite. The people I photograph are being *celebrated*—honored as esteemed experts in their field—called out as champions in the World of Fun-Having. Does the act of having fun require alcohol? OF COURSE NOT! It sure can enhance the ride, though. It lubes up the wheels of life. And pulling on your drunkypants, from time to time, can be safe, sloppy, and hilariously memorable.

What if you've never had a sip of alcohol before? What if you drink all the dang time? I've seen it all, and I can help. Here's how to drink and be merry and not get shitfaced and act scary.

So you're a novice. College is a gauntlet—an endurance race filled with boozy obstacles like chocolate cake shots, keg stands, and impromptu rounds of beer pong. If you're not an experienced social drinker (yet!), here is rule #1: Fake it till you make it, baby. If people around you are pounding drinks with a terrifying fervor, just PRETEND you're right there with them. Don't drink more than you feel comfortable with. Avoid shots of liquor completely. Shots of liquor are so much stronger than wine or beer; it's crazy. They make you drunk much faster. If you're

having mixed drinks (which is a shot plus some kind of mixer), sip yours and get refills on ice. If you're at a house party with endless cardboard suitcases of cheap beer magically appearing at every turn, bring a drink koozie (you know, those foam can holders with sayings like "Tight Butts Drive Me Nuts" written on them in puffy paint). With a koozie, your beer will stay cold longer and you don't have to drink so much.

So you like to drink a lot. Hey, this isn't your first rodeo—you can drink like a mofo already! YOU GO HARD! That's fine. But binge-drinking is dangerous, and blacking out is scary, and just because you've never done

anything stupid the last couple times you drank the night away, you might do something that ruins your life the next time you black out. Now's the time to make sure you never ever (again) go time-travelin'-on-the-fast-train-to-blackout-town. First of all, I don't care who you are, you need to have a glass of water between every few drinks. Second of all, you need to eat. A greasy Dick's cheeseburger and some even greasier fries are a good foundation. If at all possible, do that *before* your first drink. Slow and steady wins the race. Partying is 100 percent competitive, and the winner is the last person standing! Be the one at the end of the night still cracking semi-coherent jokes in the kitchen and not the guy hugging the toilet

I don't care who you are, you need to have a glass of water between every few drinks.

bowl in the bathroom mumbling nonsensically. With booze, there is much to learn—so never stop learning, young Jedi.

So you want a drink, but you're broke. Two words: happy hour. Tons of bars have half-price drinks during these times. The other perfect thing about boozing early in the evening is that you will be done earlier too, which means sooner to bed, and you'll have a greater chance of still making it to your 8 a.m. class. (This is how they do it in London. After the pub, those wankers go to bed at like 11 p.m.) Oh yeah, two more words for you: art opening. Lots of neighborhoods have art walks, and art walks are a bunch of art openings in a row, and an art opening almost always has free wine. Not only can you swill free wine, you can decompress your homework brain by looking at a bunch of weird-ass crap tacked up on a wall. Never

re-sort to trying to drink mouthwash or hand sanitizer; no mater how broke you are. Never.

So it's your 21st birthday. This will be the best night of your life or the worst, depending on your "friends." Um, lemme ask you this: Now that you're in college, who is the boss of you? Uh, duh, IT'S YOU. Finally, right? Out from underneath the oppressive parental thumb, you are now The Boss. For some reason, on 21st birthdays, your friends will most likely act on a primal urge to make

sure you get overserved—to guarantee that you drink too much, as if making you puke on your own shoes is some sort of rite of passage. Well, FUCK THAT NOISE! Peer pressure is the second cousin of bullying. Sure, you should drink some of their birthday-themed offerings, but if the room starts spinning and they're still shoving shot glasses in front of your face, take charge and slide that little glass down to that lonely stranger at the end of the bar. Or simply pour the shot on the floor to prove your point. You won't get in trouble—it's your birthday! And you're the DAMN BOSS!

Oh god, what are you going to do about this hangover? Did you remember to eat at Dick's at the beginning of your boozy adventure? If not, try to eat something before you go to bed. Heavy, fatty foods can slow down the absorption of alcohol. I don't want to sound like your mom here, but honey, you need to eat! But that was then, and this is now, and you have a crazy serious hangover and your head is POUN-D-D-DING. You don't think you can make it to class. Buck up, soldier—you can do it! First you need water. Chug some of that very first thing. Then get yourself to a 7-Eleven, skip the Gatorade and grab some coconut water and one of those little cheap tubes of Aleve. Aleve, which is naproxen sodium, is easier on your war-torn liver than Tylenol or Advil. Then drink more water and eat something salty. If after a couple of hours, you still feel like dying, pull out the big guns. Try an electrolyte supplement like Nuun. These flavored tablets—about the size of a quarter that you drop into a 16-ounce bottle of water and then drink—work wonders. Made for athletes, they also work for hangovers, because in addition to electrolytes for rehydration, they also contain caffeine and B vitamins. Any concoction with these three things is gonna help you defeat the enemy, so you can get back on your horse and ride. You can and you will! You had some fun, and maybe even made a fool of yourself, but like writer Ernest Hemingway once said, "An intelligent man is sometimes forced to be drunk to spend time with his fools." ■

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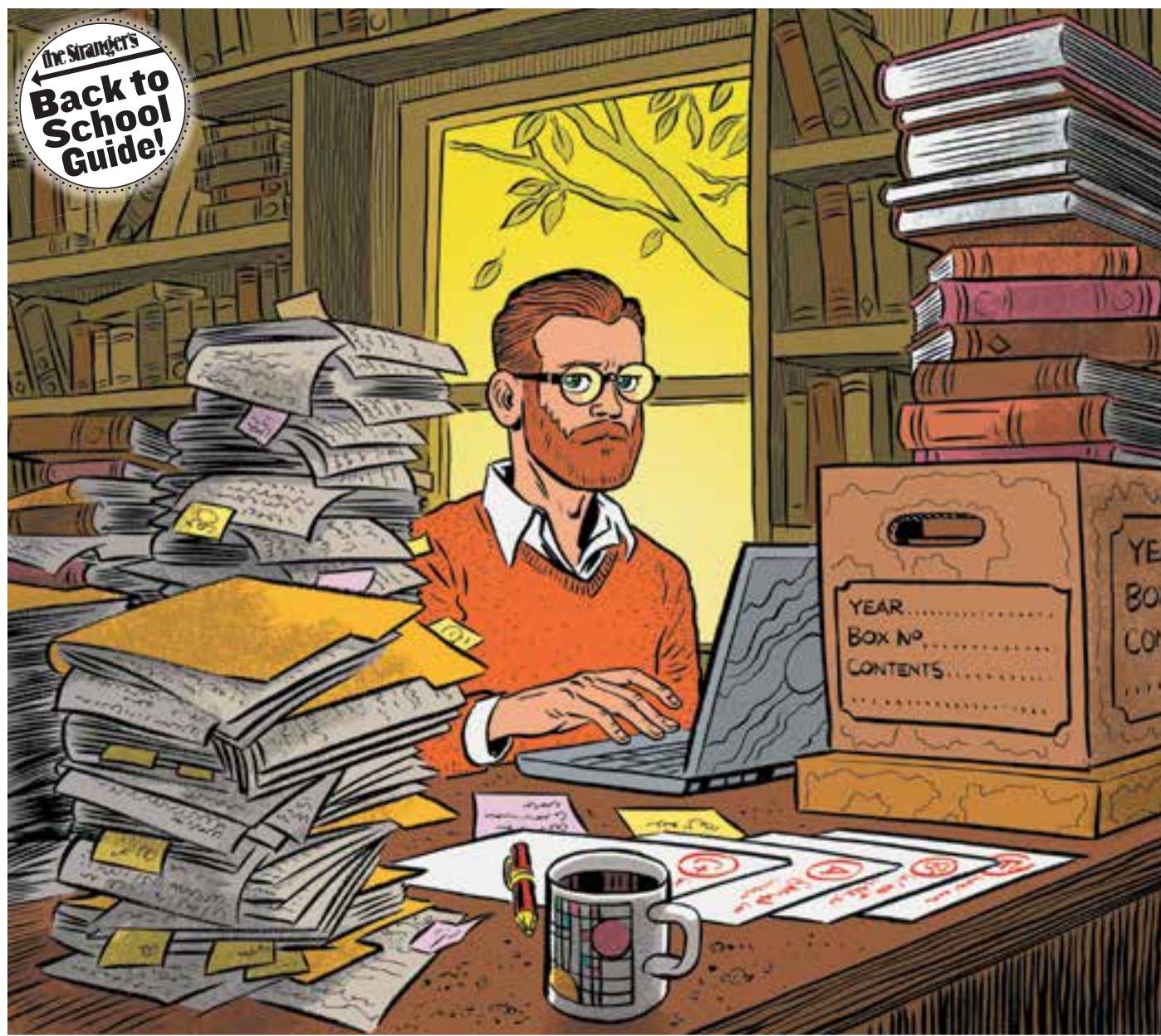
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JAMES YAMASAKI

What Is Your Professor Really Like? A Peek Into His or Her World

What they think of you, how to sleep with them, and other advice from someone who's done that job.

BY RICH SMITH

What goes on inside the tweedy brains of professors while they're standing in front of a classroom? Every day they show up and puke knowledge all over the chalkboard or make you do annoying group work, and then they... what? Do they drink, smoke, eat, watch TV, and fuck like the rest of us? Or, when they're finished teaching, do they just go home, unzip their people-suit, crawl into their coffins, and wait there sleeplessly until it's time to teach you again? I taught composition, creative writing, and literature at the college level for six years and so I—*zips up people-suit*—am perfectly prepared to answer all of your questions.

Does my professor even care about me and my life and what I'm going through right now and my education or what?!? Yes, but it's complicated. Not every one of your professors is a person who has dedicated their lives to teaching. The university hires different tiers of professors, and, given where they're at in their career, each one will have different contractual parameters that determine how much time they can spend caring about you. All will WANT to answer your every question and solve your every need, but politics and self-preservation prevent them from hanging out with you as much as you might want.

I don't understand, my professor is only five years older than me and is also a

student—this is a real professor? Good question. And, no—that is a graduate student. They're new to their fields and new to teaching. In return for a tuition waver and a stipend, they teach one or more intro-level courses per quarter, while also taking two or three graduate-level courses themselves. This means at any given moment, they could be grading your paper while reading an article about different approaches to grading papers, while also writing a 25-page seminar paper of their own.

Because they're technically “part-time” faculty, these teachers aren't supposed to spend more than 20 hours per week on lesson planning, in-class teaching, holding office hours, and grading. However, they almost always do, partly because

they want to do a good job, partly because it just takes that long to adequately prepare for one or two classes, and partly because they want you to succeed. Be gentle with them.

Wait, does that mean I know more than some of my professors? No. You just don't. Stop. Even if you do, you don't. There's a particularly ugly version of this sense of entitlement, and women and international

teachers often bear the brunt of it. Your inability to understand someone because of their accent or respect someone for who they are is your problem, not theirs. If you're really not jibing with a teacher, then recognize the problem early and withdraw.

My professor seems harried and underpaid and keeps using the word “adjunct.” What is that? Adjunct professors work on a contract basis. If there aren't enough

You have a body, and the professor has a body, and those bodies aren't automatically desexualized the moment you walk into a classroom.

students enrolled in their class, then they lose the class. They're paid only for the classes they teach, and many don't receive benefits until after they've taught at the school for a year. Adjuncts often teach three to five courses per

quarter, each of which pays (on the very high end) about \$3K each, which if you're any good at math, you know is not enough to live on. Many of them work at more than one university. If they get three classes per quarter for three quarters (an average number), they'll make \$27K for the year. Universities are hiring more and more adjuncts to teach their classes because adjuncts are cheap, disposable, and desperate. Treat these people

with the most kindness. Of all the teachers you'll encounter, they're teaching the greatest number of students and getting the least amount of pay, and they're often just as good as any tenured professor.

My professor seems really busy and says she's “tenure-track.” What does that mean? It means that on top of a heavy course load, she has to perform all kinds of administrative stuff for the department, plus take on other university-related responsibilities so that she can look good when she applies for tenure, plus continue to research and publish in her chosen field. As a result of all that, she's FRAZZLED. But she's got the experience to handle your problems quickly and efficiently so long as you're clear and up front about your needs.

My professor has tenure and seems fancy but does not care about me at all. But I'm a good student! What gives? Comfortably tenured professors often have to do a LOT of academic service—teaching is only one of their jobs. They also have to handle admissions, serve on thesis and dissertation committees, write their books and articles, tear it up at conferences, maybe chair the department for a spell, and produce relevant, earth-shattering work that makes the university look good. Students often choose schools based on the prestige of their faculty, and guess whose gotta keep things nice and prestigey?

One thing that's crazy about many universities: Departments aren't rewarded, monetarily, for good teaching. So if YOU do well, if you go on to grad school or get a job or learn something interesting, the department sees no real love from the university. A department's worth to the university is measured on all that non-teaching stuff—the articles your professors write, the books they publish, and the prestige they bring to the school in other ways. This way of assessing a department's worth is a result of a lot of political stuff that I don't have space to go into here, but, just know: The system is rigged against you.

Will I get a better grade if my professor knows who I am? Oh hell yes. Are you kidding? If you go to every single class, write e-mails like a professional (hot tip: Never start an e-mail with “Soooooooooooo...”), participate without complaint in class activities, and—this is a big one—never once look at your phone, then your professor will take that into consideration when it's time to turn in grades. I've seen a B+ become an A-. I've seen a D transform into a C-.

Caveat: If your professor knows who you are because you're a terrible person who blurts out irrelevant or inflammatory stuff in class, then your professor will give you the exact grade you earned.

Can I have sex with my professor? Assuming you and your professor are both consenting adults, you can totally have sex with each other AFTER YOUR QUARTER WITH THEM IS OVER. Reread that part in all-caps again. It's important. But be sure to thoroughly check out your school's sexual-harassment policy before you make (or take) a move.

You have a body, and the professor has a body, and those bodies aren't automatically desexualized the moment you walk into a classroom. If you're flashing your brights at the front of the class every day, and you see your prof returning the flash, chances are you're probably attracted to each other. If you really want to do something about it, or if they really want to do something about it, even after you find out how much they know about carbon regeneration systems, and even after they find out how little you know about carbon regeneration systems, then do yourself a favor and chill out for 10 weeks. It's only 10 weeks! True love waits. ■

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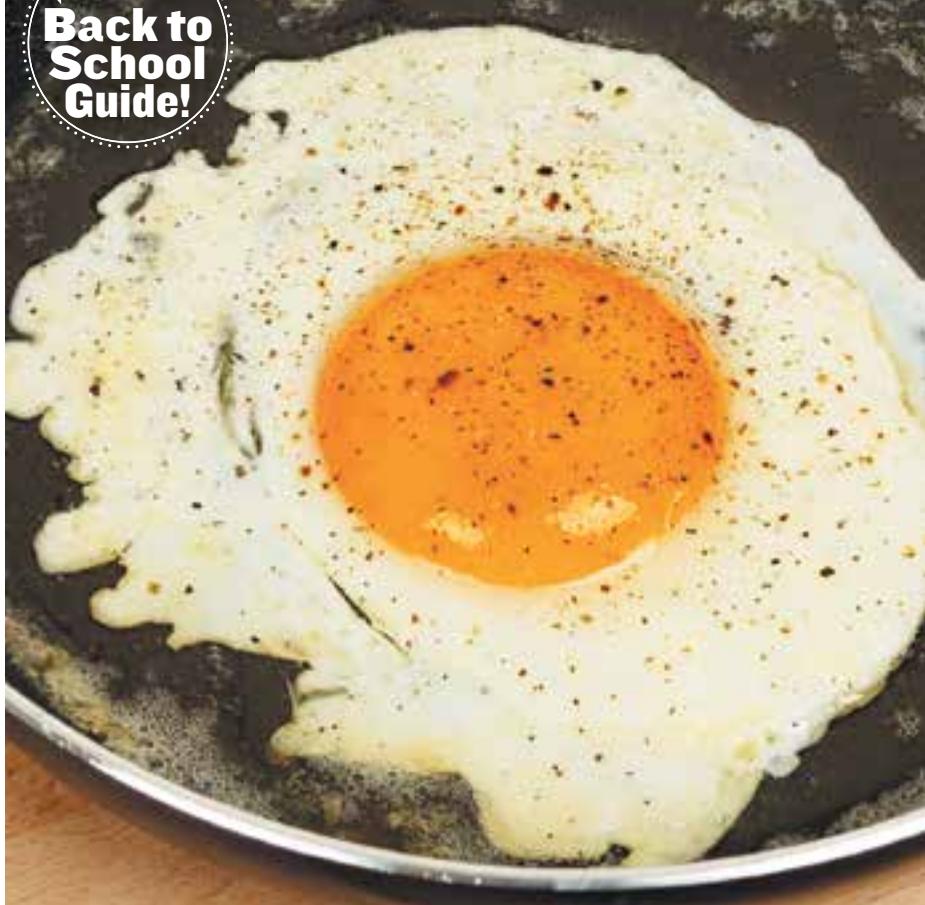
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GOD'S SAUCE A fried egg makes everything better.

THINKSTOCK

Cooking Your Own Food Is Easier Than You Think

But people living on their own for the first time often find cooking intimidating. When in doubt, make a “heavy salad.”

BY ANGELA GARBES

I'm going to let you in on a secret: People who tell you cooking is a sacred affair that requires elaborate recipes, lots of equipment, and hours of your time are assholes. The sooner you get rid of people like this, the better your life will be. Surround yourself instead with people who understand that slicing up cheddar cheese and summer sausage, and then putting them on a plate with crackers and some apples (by the way, you really need to eat more fruit) not only counts as cooking but is one of the nicest things people can do for each other. These are the people you really need in your life.

Now that you're living on your own, you're probably going to eat out a lot—and you should go explore the city and try new things (there's a list of places you should try on page 23)—but cooking regularly is cheaper than eating out, and you can use the money you save on booze, good drugs, or tuition.

Some of the best cooking is entirely practical and utilitarian—yet at its best, it feels magical. You transform ingredients and make new flavor combinations—some will taste better than others, but the ones that really work will leave you feeling like a goddamn creative genius.

Did you know you can put a runny fried egg on top of anything—chili, oatmeal, half an avocado—and it's delicious?

egg on top of anything—chili, oatmeal, half an avocado—and it's delicious? Understanding this is one of the key components of adulthood. You just need a hot pan, some butter or oil, and an egg. Cook the egg on just one side (no flipping required!) until the white is totally set. It's okay if the edges burn a bit and get lacy and crunchy (I actually like eggs this way), just make sure the yolk stays soft. A fried egg transforms leftovers into a stunning meal. When you break into the egg with your fork, its soft yolk spills out and forms a luxurious golden sauce.

At my house, we call it “God's Sauce,” and we're not even sure if we believe in God.

And speaking of leftovers, once you start looking at leftovers not as waste but as a head start to your next meal, cooking not only becomes easier but more exciting.

When I say “leftovers,” I mean much more than the stuff you take home in boxes from a restaurant. I'm also talking about all the random odds and ends that you find in your fridge and around your kitchen—the half a tomato that you didn't slice up and put on your turkey sandwich, the broken fragments of tortilla chips in the bottom of the bag, the nebulous one inch of spaghetti sauce left in a jar threatening to get moldy, the ►

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THINKSTOCK

HEAVY SALAD It's not one thing but many things.

◀ small Ziploc bag of baby carrots and woody celery sticks that came off the veggie tray at an awkward work party.

These scraps are the things from which one of my favorite dishes of all time—the “heavy salad”—is made. The heavy salad is not one thing but many things. It is a “salad” because it typically involves an assortment of vegetables, but it’s made “heavy” by the addition of things like meat, cheese, pasta, and grains. (BTW, leftover grilled steak is the greatest single ingredient of any heavy salad.)

A good example of a heavy salad is one that I made two nights ago, when I returned home from a weekend out of town. I rooted through my fridge and found these things: whole-wheat spaghetti noodles that were almost a week old, boiled corn on the cob, and a few forgotten pieces of steamed broccoli I had made for my 11-month-old daughter. I shaved the corn off the cob, then threw it, along with everything else, into a bowl with a can of really good Spanish tuna packed in olive oil, the juice of half a lime (I would have preferred lemon, but we didn’t have any, and honestly, I didn’t notice the difference), some frozen peas I soaked in hot water for a few minutes, a few cherry tomatoes from our garden, and a little Best Foods mayo. It was freakin’ delicious.

Some things to always have in your pantry that are great heavy-salad fixings: cans of tuna, cans of chickpeas (or white beans, or black beans, or whatever kinds of beans you like), black olives, grainy mustard, plain yogurt (mix it in as you would mayonnaise to bind things together and make a creamy salad), canned corn, pasta, rice (brown or white), quinoa (whenever you cook pasta or grains, cook more than you need and keep the extra in tupperware in the fridge), crumbles of feta, blue, or cotija cheese, salami, tofu, and nuts. (I only like toasted walnuts in my heavy salads, never peanuts.)

As you get older, you’ll find you start to better understand and accept who you are. The same is true for cooking—the more you do it, the more comfortable you get fumbling around and finding your voice. As you find that voice, share your food with others—friends, family, the person you are dating. It’s true that cooking a meal may get you laid, but it might also make someone else feel cared for and less alone.

Let’s say you do get laid. When you wake up together, you’ll be hungry—another reason to have eggs around. Scrambled eggs are a great morning-after breakfast—you can take them in about 100 different directions and they take approximately three minutes to make. Get your pan fairly hot, then drop the eggs in straight from the shell or beaten in a bowl, it really doesn’t matter. Add salt and pepper, and then give them a good but gentle stir. A wooden spoon works best for this (and while we’re on the topic of wooden spoons, get one, because they are very satisfying to hold and will never scrape or damage your pans). When the eggs start to get firm, turn off the heat and gently stir them some more.

If you have a random bunch of fresh herbs like parsley, cilantro, or basil around (why do herbs come only in bunches, when really all we ever really need is a few sprigs

or leaves???), tear some up and sprinkle them on top. Or serve eggs with a little dollop of yogurt or sour cream (or, better yet, yogurt or sour cream and a swirl of sriracha). Or salsa or

spaghetti sauce. Eat them straight from the pan or on toast—or in a corn tortilla. (Did you know you can turn anything into a taco?)

And when it comes time to cook dinner from scratch, do you realize that when you put a pot of water on the stove to boil, you’re already cooking? While the water comes to a boil, root around your fridge and cabinets. When it starts to bubble and make noise, throw in some salt and then dump whatever pasta you have in there. While the noodles cook, grate some cheese and set it aside (Parmesan is really good for this, but cheddar or pretty much any other hard-ish cheese will do).

If you’ve found any green vegetables during your kitchen explorations—broccoli, zucchini, kale, or frozen peas or green beans—chop those up and throw them into the pot with the pasta for the last minute or two of cooking. (Most pasta takes about nine minutes total.) Then drain everything, put it in a bowl, sprinkle on the cheese, add some salt and pepper and maybe a drizzle of olive oil, and call it dinner.

The main thing is this: Start by doing, and leave the thinking and worrying about what you’re making for later. What matters is that you start. Everything else will follow. Trust me—but more importantly, trust yourself. ■

Leftover grilled steak is the greatest single ingredient of any heavy salad.



Marination Ma Kai is a good excuse to visit West Seattle.

THE STRANGER

Where to Eat If...

BY ANGELA GARBES

- You want to sit outside with a beautiful view but don't want to pay a lot of money: **Marination Ma Kai** (for extra fun, take the King County Water Taxi from downtown), 1660 Harbor Ave SW, 328-8226.
- Your parents, who love food but are not particularly adventurous, are coming to town and buying dinner: **Palace Kitchen**, 2030 Fifth Ave, 448-2001.

- Your parents, who love food and always want to try new flavors, are coming to town and buying dinner: **Salare**, 2404 NE 65th St, 556-2192.

- You are of legal drinking age, and love good food AND getting wasted: **Neon Taco** (inside Nacho Borracho), 209 Broadway E, 577-3045.

gluten-free), 5242 Leary Ave NW, 784-5568.

You're having lunch with your truly, actually gluten-intolerant friend who really misses eating good bread: the newly opened **Niche Gluten-Free Cafe and Bakery**, 808 12th Ave, 999-2801.



THE STRANGER

Niche's bread is gluten-free.

You're having lunch with your carnivore friend who says he cannot get full without eating meat, but you want lots of real vegetarian options: **Moonlight Cafe** (there are two separate menus, one with lots of wonderful fake meat, the other with regular meat), 1919 S Jackson St, 322-3378. Or **Meskel** (he can get full on doro wat, you can glut yourself on spicy red lentils), 2605 Cherry St, 860-1724.

You want to have the best of the international smorgasbord the University District has to offer before all the old buildings are torn down and made into condos: **Chili's**, 5002 University Way NE, 412-0874; **Banh Mi Unwrapped**, 4725 University Way NE, 456-7192; and **Aladdin Grocery**, 4139 University Way NE, 632-5253.

- You are going on a date and want to eat somewhere very romantic but totally affordable and unfussy: **Macchiavelli**, 1215 Pine St, 621-7941.

- You're having brunch (or lunch or dinner) with your allegedly gluten-free friend: **Señor Moose** (homemade corn tortillas = naturally



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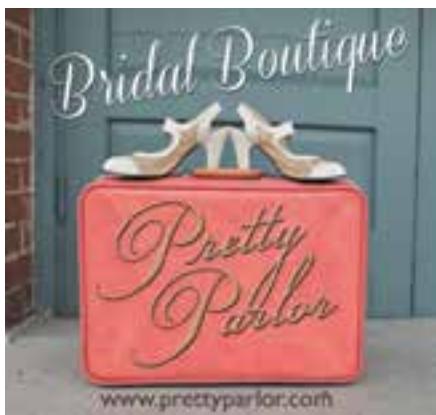
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USE YOUR BREASTS FOR POWER & MAGIC!



The Breast Advice, or Tit Tips

Advice for Young People About Having Boobs, Shopping for Bras, and Dealing with the Rest of the World

BY RACHEL KESSLER

People will treat you differently just because of your boobs. I discovered this after hating and hiding mine throughout junior high. My breasts made their debut the final day of eighth grade. A school bus dropped off my class for rec day at the beach. I walked out of the changing room in my emerald-green one-piece with black piping into a parallel universe. The boys who previously ignored or were cruel to me (not teasing because they liked me, they wanted to crush my scholarship ass under their Topsiders) suddenly wanted to buy me a Creamsicle. In a flash, I understood. Boobs! Mine were eye level with most of these boys, which made our conversation straightforward. (I did not accept the ice cream. I hold grudges.) Ever since that day, I have used my breasts for power and magic.

For those of you who hope to interact with someone else's breasts, your comments are not needed. Women were all children once, so they know what it is like to move through the world *without* swells of flesh on their chests, and then what it is like to walk around wearing breasts. Some people

know what it is like to have no breasts, get breasts, and then have their breasts removed. When my breasts came in, one at a time, at age 10, they infuriated and shamed me. They announced "woman" when I just wanted to be a kid. Suddenly I had to deal with these orbs

Just like the clitoris, breasts are not a fun-button to push repeatedly in order to get the desired result.

that rendered every outfit "slutty." I tried to wear clothes that looked "modest yet feminine," which meant that at age 12, I dressed like a 1980s real-estate agent.

Shower your breasts with affection. Even if you think you don't like your boobs—too small, too big, too droopy, too hairy, too nippely, too uneven—they're YOURS and they are PERFECT. Take a picture of them, for

yourself, as a documentarian. Breasts change throughout a person's life—due to menstrual cycles, forms of birth control, weight gain and loss, cancer, pregnancy and lactation (surprise! males *can* lactate), all manner of hormone fluctuation—and your 18-year-old breasts are as precious and sweet as your first-day-of-kindergarten picture. This is not to say that your tits won't be beautiful when you are the unthinkable age of 34, or 43, but they will never again look like they do right now.

Invest in a professionally fitted bra, or don't wear one at all. Yes, that means going to Nordstrom and asking them to fit you for a bra. You can do this. Throughout my illustrious career carting around a pair of triple-Ds, I have learned that an ill-fitting bra chafes and causes neck and back pain, and it does not lead to loving and accepting one's boobs. Everything else you need in life can be procured from a dumpster or Goodwill, including food and lovers, but do not skimp on your foundation. Like I said, the best fitting I've found in Seattle is at Nordstrom. Despite how much you might sweat nervously while a stranger measures your rib cage and nonchalantly shakes your girls

down into the cups, this angel will show you how to put on your new, expensive bra without stretching it out. That way it will last longer. (They also tell you to hand-wash that thing, but if you're like me you just won't, so throw it in the machine with the eye hooks clasped, or wash it inside a pillowcase, and line dry it). Buy yourself a new bra once a year. If you want a second bra, after getting fitted at fancy Nordstrom, head over to Nordstrom Rack and hunt for a discounted bra in your correct size. If you have small breasts and/or you just hate bras, great! Don't wear one! Use all the money you'll save over the years to go on a fabulous vacation!

If you are well-endowed (in breasts), invest in a solid sports bra. Maybe you are not sporty AT ALL. Doesn't matter. I used to think that I hated dancing and running. It turns out that what I hated was the pain of my boobs jostling and bottoming out like a car's worn-out shocks. Once I got into Moving Comfort's serious bounce-free bra for cup sizes that are closer to the middle of the alphabet, I felt as free as a 10-year-old again. Your neighborhood running store, like Fleet Feet Sports on Capitol Hill, will carry many sizes and strengths of functional, powerful bras.

Your nipples are not weird. ALL nipples are weird. Nipples come in a mind-shattering assortment of colors, shapes, and diameters. When bra shopping, stop worrying about trying to find padding that will obscure your nipples. Everyone has nipples, and nipples stick out when they are cold or excited. Yes, my headlights are ON.

Symmetry is overrated. Everyone's boobs are different sizes, point in different directions, have different personalities. Name them. (Milo & Otis, Batman & Robin, Bert & Ernie, Tweedledee & Tweedledum, Mary Kate & Ashley, R2-D2 & C-3PO, Tango & Cash, Prince & the Revolution, Thunder & Lightning, Laverne & Shirley, Hall & Oates, Poncho & Lefty, Toots & the Maytals, Butch Cassidy & the Sundance Kid, Mac & Cheese, George & Martha, Itchy & Scratchy, Lewis & Clark, Simon & Garfunkel, Thelma & Louise, Cagney & Lacey, Hootie & the Blowfish, etc.)

Everyone has hair around their nipples. Don't freak out. We have hair all over our bodies. Some hairs are dark and wiry! Pluck it with clean tweezers if you want, or leave it to flourish. DO NOT wax or shave or use depilatory cream on it, honey. Please.

Stretch marks are normal. The best lover I've ever had ran a light hand over my striated breasts and said, "You're so beautiful—your skin looks like marble." That's right. Still knocking the boots with that one.

Breasts did not evolve according to porn. They evolved so Homo sapiens could exist. While most of us enjoy looking at breasts, and, yes, they are super-sexualized in our culture, it is important to remember that these sweet titties are, again, attached to human beings. Humans are the only primate with permanently swollen mammary glands, and everyone's got an opinion about how and why breasts evolved the way they did. One man told me, "It's an ass on the front," poetically summarizing the theory that as we stood up on our hind legs and started having front-facing sex, cavemen selected the most buxom to mate with, hence-bigger-boobed traits are passed along. That is one theory among many. "Sure, breasts attract males, but that's different from saying their primary function is to attract mates," anthropologist Dan Sellen tells Florence Williams in her

book *Breasts: A Natural and Unnatural History*. "It seems really odd that of all the mammals who have mammary glands, we'd be the only one where the appendage is sexually selected. That would be adding a new function to the breast that's absent from every other mammal." Elaine Morgan, Frances Mascia-Lees, Gillian Bentley, and other evolutionary anthropologists propose that Homo sapiens' feeding needs brought about boobs, as opposed to the tits-as-peacock-tail theory.

Choose your words wisely. Again, the breasts of a woman you see walking past you are not objects for your amusement. They are part of a person. People are sensitive. Keep it to yourself. To quote Bridget Everett: tube sock, beaver tail, meatball, tater tot, ding-dong titties—it takes all kinds. Praise be. (If you don't know who Bridget Everett is, watch her "Titties" music video RIGHT NOW.) Speaking of words, did you know breasts may have helped make language possible for us? Florence Williams observes a unique feature of human anatomy: Our longer, wobbly newborn necks must be supported while breast-feeding. These delicate necks allowed humans to develop a lower larynx and an additional enlarged pharyngeal cavity, "a key anatomical adaptation for language," write Asif Ghazanfar and Drew Rendall in the article "Evolution of Human Vocal Production." Maneuverable nipples may have evolved to make this extended neck possible. "Thanks to pendulous breasts, we can speak," concludes Williams.

Don't sleep in your bra. Who does this? Marilyn Monroe, apparently, in the hopes that hers would remain perky. Wearing a bra to bed won't prevent sagging. Certified Rolfer Kate Bradfield tells me that it is important for your rib cage and diaphragm to be free sometimes. Even if it doesn't give you breast cancer, wearing a tight bra at night might be why you feel so crabby. Just saying. Maybe your tits are sore, or exploding with breast milk, and it just feels more comfortable to wear a bra at night. If you must, wear a lightweight camisole-type top without an underwire.

Tell your intimate partner if and how you like your nipples stimulated. Take off your bra, already. Nipples are sensitive because they evolved to respond to their environment, specifically a suckling baby. Since a toothed creature gnawing at a teat sounds terrifying, the body outwits the fear of something biting off your nipple and releases all kinds of fantastic drugs that render this activity quite pleasant, if not ecstatic, for some.

Do not "honk" another person's boobs. It doesn't matter if you think this is funny or sexy, I assure you it is neither. Nipples are crazy-sensitive (some people can orgasm from nipple stimulation alone!), but a word to the wise: What worked last night, or two minutes ago, is not guaranteed to feel fantastic now. Keep moving—use different textures, frequencies, and intensities of touch. Just like the clitoris, breasts are not a fun-button to push repeatedly in order to get the desired result. The woman you are having sexy fun with is not a slot machine.

Wear what you want. Dressing like a 1980s real-estate agent, it turns out, will not neutralize other people's opinions. Breasts are two graceful, roundish screens upon which people project their fantasies, values, mother issues, and beliefs. Fuck 'em. Or squirt breast milk in their eye.

Swim topless at Denny Blaine or Hidden Beach. Because. ■

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Here's How to Survive College If You Hate Writing

(You're Going to Have to Write A LOT)

BY RICH SMITH

Writing is a huge part of the college curriculum, no matter what your major is. This is also true of life. Going into business? Get ready to write mission statements, 75-slide PowerPoint presentations, and business plans. Considering a field in medicine? Long-ass case studies await you. The other hard sciences? Prepare thyself to write study after study after study. Those who are interested in the humanities: You know what you're getting yourself into? Writing.

If you didn't know all that, well, now you do. But before you tear up your acceptance letter and jump on the next tuna trawler, consider this one scientific fact: Everyone hates writing. Writers especially hate writing, and anyone who tells you otherwise is lying to your fucking face. Everyone likes having written, but they don't like writing. The same holds true with most homework. No one likes doing homework—they like having done homework.

Take the philosopher Slavoj Zizek, for instance. He claims to hate writing, despite the fact that he's written more than 40 books in English. So how did he write all those books?

He figured out how to trick himself without being cheesy and self-helpy about it. When he's writing a book, he doesn't even admit to himself that he's writing a book.

He says he's "taking notes." He opens up a word-processing document and just keeps taking little notes. After he has several hundred pages of notes, he realizes that he has too much stuff and starts to edit everything down. He takes notes, and then he edits. He's removed writing from the equation entirely.

That works for him. Since you will have to take a first-year composition class or at least one writing-intensive class, you're going to have to figure out what works for you so that you don't spend hours staring at a blank page while a heavy cloud of self-deprecation and sadness forms in your head.

The only way to banish the cloud of death: Figure out what kind of writer you are and then go with it. I've been told that there are two basic kinds of writers: Rhinoceros writers and Cat writers. While I don't like weird-ass dichotomies involving animals, this one has held true for me. First, there's the Rhinoceros. This kind of writer sits down at a

desk, opens the computer, and then bangs out 1,000 words of slop. The next day, the Rhinoceros returns, reads it with a clear head, edits it into shape, and bingo-bango there's the first draft.

Then there's the Cat. This kind of writer is more like Zizek. The Cat sits down, opens up the word-processing doc, writes half a paragraph, and then the moment they stop thinking, the moment their mind wanders, the moment they almost start to reread what they just wrote, the Cat instead walks away. WALK. AWAY. That's right. Walk away. Go do the dishes. Move around. Water the plants. Then the Cat comes back to write another couple sentences. The second the Cat starts to feel blocked up again, they start moving around again. This moving around creates thoughts in the Cat writer's mind, most of which will be related to the thing the Cat wants to write. The Cat needs three or four days to write what the Rhinoceros can write in two, but the Cat's stuff tends to be way more polished by the end of the first draft.

Of course, the Cat and the Rhinoceros exist on a spectrum. You might lean Cat or you might be full-blown Cat. Chances are you probably already know, you just haven't thought about it yet. In any case, once you figure out which strategy is more comfortable for you, the next thing you need to do is forgive yourself for not being the opposite thing. Rhinos wish their stuff came out perfect; Cats wish they could write faster. Don't wish! Just do. And give yourself time enough, space enough, and laundry enough to do it before the deadline.

Writing isn't just an intellectual head thing. It's physical. Another popular philosopher knew this. Aristotle would meet with students in the lyceum (a sort of gymnasium where people would hang out in ancient Greece), and then he'd mama-duck everybody all around Athens, teaching along the way. The group was called the Peripatetic school, and we still use the word "peripatetic" to mean a person who travels from place to place, a person who wanders. When you wander, unexpected things occur to you. If you can't figure out where to start your piece of writing, decide not to write and go to the gym instead. On your walk to the gym, an idea will occur to you. ■

I've been told that there are two basic kinds of writers: Rhinoceros writers and Cat writers.

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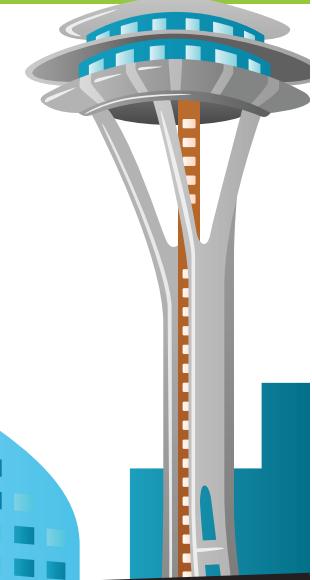
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You can see One Direction play a stadium anywhere, and you can wait till your parents visit to take in a Beethoven symphony or a Coltrane tribute. Seattle is full of smaller, more locally focused venues. Even if you haven't turned the magical age of 21, here are some of our favorite music venues where you can catch a great show—without a fake ID.

ALWAYS ALL AGES

Vera Project

Seattle's "premier" all-ages venue, the Vera Project is a mostly volunteer-run, cathedral-ceilinged hall inside Seattle Center, which plays host to local hotshots as well as nationally touring acts. (Seattle Center, 305 Harrison St)

Black Lodge

Seattle's best worst-kept secret, the Black Lodge hosts all-ages hardcore/punk/noise shows in a beautifully dilapidated DIY space located... somewhere. (*Location: Ask a punk!*)

Ground Zero

The base of Bellevue's all-ages scene, Ground Zero hosts frequent shows in all different genres. (794 Fort Crook Rd S, Bellevue)

Cairo

Cairo is a funky cafe/bar/music venue/clothing shop/art gallery that's a lovely place to while away an afternoon or early evening. (507 E Mercer St)

The Triple Door

The Triple Door is the swankiest sit-down live music venue in Seattle—lush darkness and twinkling lights, an antique gold-framed stage with plush red curtains, and great semi-circular booths. (925 E Pike St)

Fremont Abbey

The Abbey plays host to a number of cool things, from readings to concerts, dance events to community workshops, all in an airy, light-filled, and gorgeously furnished auditorium. (4272 Fremont Ave N)

Neptune

A renovated movie theater smack-dab in the middle of the University District, the Neptune plays host to big-name rap and rock acts from across the country in its strangely serene auditorium. (1303 NE 45th St)

Paramount

The Paramount is where the big dogs go when they're rolling through town, your Nick Caves, your Adeles, your Aziz Ansaris. A historic venue with history to spare, the Paramount gives you an excuse to bust out your Sunday best and treat yourself. (911 Pine St)

The Royal Room

A wood-decked space with great acoustics in Columbia City, the Royal Room made its name on jazz bookings (it is partially the brainchild of musician and composer Wayne Horvitz) but has since expanded into folk, world music, and multimedia events. (5000 Rainier Ave S, 21+ after 10 pm)

Local Record Shops

Sonic Boom Records (2209 NW Market St) and Easy Street Records (4559 California Ave SW) also occasionally host free, all-ages, in-store performances

SOMETIMES ALL AGES

El Corazón

Focused on hardcore, punk, screamo, and metal, El Corazón has a show nearly every single night. (109 Eastlake Ave E)

Neumos

One of the most respected and reliable venues in the city as far as booking talent goes, Neumos is the hub around which Capitol Hill rotates. Its relatively small room is invariably packed to capacity as people dance or sway to the latest mega-hyped act to roll through town. (925 E Pike St)

The Showbox

The Showbox is a great place to see a show, even when it's sold out. There's hardly a bad sight line in the house, and the room has the classic charm of an old theater. (1426 First Ave)

Studio Seven

An incubator for local talents and frequent all-ages tour stop for national metal and punk acts, Studio Seven is a low-key treasure in Sodo. (110 S Horton St)

Crocodile

One of Seattle's favorite music venues since the beginning of time (or at least grunge), it got a swanky makeover back in 2009, with skylights, a proper mezzanine, dark red walls, and marble countertops in the bathrooms. Also: wood-fired pizza! (2200 Second Ave) ■

For complete schedules for all of these venues and for your year-round guide to things to do in Seattle, visit [STRANGERTHINGSTODO.COM](http://strangerthingstodo.com)

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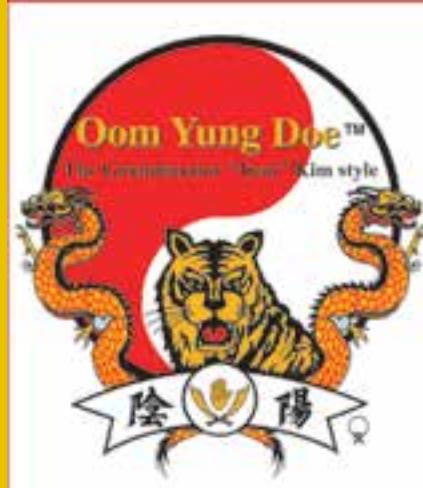


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Classes You Can Take As an Adult to Liven Up Your Brain and Care About the World Again

BY KATHLEEN RICHARDS

Graduating from college can be unexpectedly depressing. From the time you're born, you're on a mission to *learn, learn, learn*, and then suddenly you're flung out into the world with no class schedule or textbook and no teacher to ask questions. The constant wheel of hard learning stops turning, and you're free to be a dumb American.

Of course, soon enough you realize that your education never stops. And now you can actually learn things you're interested in. And there are so many things—so many fascinating, wonderful things—you can learn in Seattle. And they don't require a lifetime of debt.

Like, did you know that you can learn how to administer first aid to your cat? (You can, by taking Pet CPR and First Aid at CPR Seattle.) You can also learn how to dye wool using mushrooms (Dyeing with Mushrooms at Puget Sound Mycological Society),

flirt (Flirting 101 at University of Washington's Experimental College), incorporate Zumba moves into your sex life (Break a Sweat: Zumba-Inspired Sex at Babeland), write a screenplay that doesn't suck (Writing a Screenplay That Doesn't Suck at Hugo House), and drum like James Brown's funkiest drummers (James Brown Drummers: Funk Drum Grooves Workshop at Seattle Drum School).

Dan Corcoran decided he wanted to learn something far more basic—how to survive. At age 19, he went out hiking one day in

southern Indiana's Hoosier National Forest when he took a wrong turn. He ended up lost for five hours in the dark, wearing only shorts and a T-shirt. "I was mildly hypothermic and really dehydrated," Corcoran told me over the phone. "I was kind of freaking out."

Corcoran eventually got his bearings and found the right trail after walking for several hours through the cold, dark forest. But the experience stuck with him. "We spend so much of our life in control, and then you step off the trail and suddenly you don't have control anymore."

Hoping to avoid such a situation again, Corcoran, who had studied biology at Indiana University, did some research and discovered the Wilderness Awareness School in Duvall, Washington. With a sister who lived in the Seattle area and a longtime desire to move out to the West Coast, Corcoran relocated and began attending the program. For the last 12 years, he's been one of their instructors—a "survival skills specialist."

The 30-year-old nonprofit school offers

many programs to connect adults and kids with the natural world, from weekend workshops to yearlong programs such as the Anake Outdoor School and the Wildlife Tracking Intensive (which teaches students how to read animal tracks). The curriculum

for Anake Outdoor School covers topics such as how to deal with wildlife hazards like poisonous plants and cougar encounters, how to identify edible and medicinal plants, how to recognize bird "language" that might alert one to predators in the area, and how to live primitively, among other skills.

About 35 to 40 people enroll in the Anake program every year, and Corcoran says it's a mix of veterans (they can use

their VA benefits to attend the course), young people who aren't quite ready to go to college, retirees, and twenty- and thirtysomethings who are "going through a quarter-life crisis" or have decided that "the corporate world isn't working" for them.

Some end up starting their own wilderness survival schools, while others go into



URBAN CULTURE CHEESE

Innovations College at Seattle Central includes a distilling class, an artisan-cheese class, and a real-estate class.

permaculture careers. One student featured in a video on the school's website says the skills she learned will be used toward living in a remote part of Alaska as a retiree.

But for most people, it's just a way of reconnecting with nature. "We're not saying quit your job and become a hermit," said Corcoran, "but having a little bit of wilderness is good medicine for everybody."

Seattle Central College just created something called the Innovations College, which includes a food-business incubator, distilling class, artisan-cheese class, and real-estate class.

Traditionally, adult education programs have been the stuff of personal enrichment—painting and language classes, for example. But administrators are rethinking their models, says Gabrielle Bachmeier, the director of continuing education at Seattle Central College. "The education industry is going through a transition period," she said. "We're all going through a process of redefining who we are in the age of social media and technology."

In Seattle, that also means responding to shifting demographics toward young tech workers—people who are looking for professional development but also "unique" opportunities and "delivery methods that are innovative and fun and fresh," said Bachmeier.

Innovations College interim director Lisa Babinec said the distilling course, which launched in June, was created in response to the thriving distilling community in Seattle. Seattle Central is the only place in the United States that's accredited to offer the Fundamentals of Distilling course, which is also taught at the Institute of Brewing & Distilling in London.

The Food Business Incubator, taught by Ana Sainz and Peter Lewis, was first offered this past spring. "The curriculum is designed to help students who want to start a food business do the difficult background work it takes to bring their concept to fruition," said Lewis, who opened the original Campagne on Capitol Hill and has worked as a consultant for such restaurants as Smith, Oddfellows Cafe, and Terra Plata.

The intensive class covers concepts such as permitting, licensing, developing mission statements and business plans, negotiating leases, designing spaces, among others. Anne Fennessy attended that inaugural class because she has always wanted to be a cheese maker, and she's now in the process of launching her artisan cheese business, Urban Culture Cheese.

Although she initially entered the class wanting to create fresh artisanal cream cheese, she changed direction after she developed her business plan and realized that she'd have to work 24 hours a day in order to turn a profit. "I realized that the cost going in, the amount I'd have to make and move was really overwhelming, so that's when I realized I'd have to make aged cheeses," she said. "Learning the difference between a hobby and a commercial business was really amazing."

She said she's already gotten interest from local grocery stores and chefs but is in the process of figuring out whether she can consistently and sustainably manufacture her product. (Right now she's making cheese in a condo in Pioneer Square and just rented a location in West Seattle that she's in the process of setting up.)

Meanwhile, she's still running her consulting company full-time. "You know you're doing the right thing if it gives you energy," she said, explaining that she has no problem waking up at 2:30 a.m. to turn her cheese. "That's why people go into restaurants, because it gives them energy and joy, because I don't know how the hell they make money." ■

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SAVAGE LOVE

Friends with Violations BY DAN SAVAGE

I'm a 26-year-old single bi woman. Sometimes my roommate/best friend and I have drunken threesomes with men. We've had some great one-night stands (less scary with a friend!), but recently we slept with a man I've been (drunkenly) sleeping with over a period of months, my "friend with benefits." I shared my FWB with my roommate because she wanted to have sex, and I shared my roommate with my FWB because he wanted to experience a threesome. I told my roommate afterward that I wouldn't like it if she slept with my FWB on her own, and I told my FWB that we should have discussed having a threesome before it happened. We went out drinking another night, I left early, and they wound up sleeping together. I was upset with my roommate, because she knew how I felt. But I am disgusted and angry with my FWB because he had to "work" to convince my roommate to get her into bed. I have forgiven my roommate—she says she is mad at herself and at him—but it's hard to blame these two friends for hurting me because people make mistakes when they're drunk. Still, this whole ordeal has made me reconsider my friendship with my FWB. He thinks we're just friends, but I have now realized that I have deeper feelings for him. I feel very close to him, and we do a lot of fun things together. I've been pretty open with him about my feelings, but he hasn't shared how he feels. Can I continue being friends with my FWB? Or do I need to break off my friendship with my FWB because I actually want something more with him? What can my FWB do to mend this? What can I do?

Best Friend Fucker

I had to read your letter three times to figure out who did what—and I had to shorten it considerably (and edit for clarity)—and honestly, BFF, I'm still a little fuzzy on the violations. But I think it goes like this: You asked your roommate not to fuck your FWB in your absence despite having already invited her to fuck him in your presence and your roommate went ahead and fucked your FWB anyway (violation #1), and you told your FWB that a threesome with your roommate without prior discussion was a misdemeanor so he should've known that initiating a twosome with your roommate would be a felony but he went ahead and twosomed the shit out of your roommate anyway (violation #2).

Taking your questions one at a time: Can you continue being friends with your FWB? That depends on what your roommate means by "work." If she means your FWB overcame her initial reluctance to fuck him solo with some flirty talk and assurances that you wouldn't mind, then, yeah, you can continue to be friends with your FWB. People have managed to salvage friendships out of relationships that imploded much more spectacularly, BFF. If someone can get past an infidelity or a betrayal or a child conceived with a piece-on-the-side and remain on friendly terms with their cheating, lying, breeding ex, you should be able to work through this. But if what your roommate means by "work" is that your FWB coerced her into having sex, you shouldn't want to salvage a friendship with that rapey POS.

Do you need to break off your friendship with your FWB because you've realized you want something more from him, i.e., a committed relationship? Someone in a FWB arrangement wanting to be more than friends—boyfriend or girlfriend or nonbinary friend—is the leading cause of death for FWB arrangements. And while normally the friend who wants to keep things casual is the one who ends the arrangement, BFF, if you want more and you know he can't give it to you, or



JOE NEWTON

if you fear you can't trust him around current and future roommates, then feel free to end it. But if you really like him—despite the violation and, emphasizing this again, only if the "work" he did on your roommate wasn't coercive or

rapey—then go ahead and ask him to upgrade your FWB arrangement to GF/BF relationship.

What can your FWB do to mend this? He can apologize to you and your roommate and toss his dick around more considerately in the future.

What can you do? You can try to see this for what it was: Two people who'd already fucked—two people who fucked in front of you at your invitation—got drunk and fucked again. You can choose to see that encounter as a violation that requires drastic retaliatory measures (friendships ended, leases broken), BFF, or you can choose to see it as the messy denouement of an ill-advised/rushed threesome that you set in motion.

What does it mean when you find a pair of tit clamps in your "vanilla" boyfriend's dresser?

Told Him I'm Not Kinky

It means he's the pope—what the fuck do you think it means? It means he owns a pair of tit clamps. It could mean he's slightly less vanilla than he's let on, THINK, or it could mean he has a kinky ex who left a pair of tit clamps behind, or it could mean he got a pair of tit clamps as a dirty Secret Santa gift and isn't phobic about being perceived as even slightly kinky so he tossed them in a drawer without a second thought.

Straight man, married for 12 years, love my wife very much. We have a great relationship, and I cannot see myself being with anyone else. A few years ago, she came out to me as bisexual. At the time, it hit me harder than I would have expected. Part of the reason was she explained that she often fantasizes about women when we have sex in order to come. She says she is attracted to me and loves our sex life. We have exhausted the topic of bringing someone else into our relationship and re-committed to monogamy. Is it inevitable that she will cheat to satisfy her curiosity? She says she wouldn't, and I have to trust that, but it is always in the back of my head. What do I do?

Just One Exception

I can't promise you that your wife won't ever cheat—not because she's bisexual, JOE, but because she's human. Women who are 100 percent straight cheat on their husbands every day; husbands who are 100 percent straight cheat on their wives every day. And while on the one hand, it's unfortunate your wife told you she sometimes has to think about women to get off during sex with you (not everything has to be shared, people), the fact that she trusted you/burdened you with that information says a lot about your relationship.

So what do you do? Two things: Continue to put your trust in your wife, while at the same time reassuring yourself that your absolute worst-case scenario—your wife sleeps with a woman—will result in the destruction of your marriage only if you define a single infidelity as a relationship-extinction-level event. A pass to fuck a woman at some point in her life may not be something you can let your wife have, JOE, but it may be something you could let yourself forgive. ■

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THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

strangerthingstodo.com [@stranger_events](https://twitter.com/stranger_events)



Bezango, Washington

Part of the Local Sightings film festival, which runs September 24 to October 3.

FILM

Local Sightings Opening Night: Sprawl to Action

DON'T MISS What is this city becoming? What have we lost in the rush and thrust of all these new developments? To whom does this growing city belong? The opening night of the brilliant Local Sightings film festival will show short films that look at Seattle present (*Legendary* documents artist John Criscitello's thoughts on the transformation of Capitol Hill) and Seattle past (an obscure 1968 short asks the seemingly innocent question *What Is So Great About Seattle?*), but the rest of the festival reveals Seattle more laterally, through features, shorts, and animation that are born here or hereabouts.

There's much to see and much to talk about. (*Northwest Film Forum, Thurs, Sept 24, 8 pm, \$12, festival continues through Oct 3*)

CHARLES MUDEDE

We also recommend...

Arcade Fire: The Reflektor Tapes: SIFF Cinema Egyptian, Wed Sept 23, 7 pm, \$12
Back to School: Scarecrow, Tues Sept 29, 7 pm, free
Dark Star: Scarecrow, Fri Sept 25, 8 pm, free
The Gift: Various locations
Grandma: Guild 45th
Metropolis: Live Soundtrack by DJ Nicfit: Naked City Brewery, Sun Sept 27, 8 pm, free
Mistress America: SIFF Cinema Egyptian
Mr. Holmes: Meridian 16
Northwest Film Forum's 20th Anniversary Party: Northwest Film Forum, Thurs Sept 24, 10 pm, free
NT: Live: The Beaux's Stratagem: SIFF

Film Center, Sept 24-29, 6:30 pm, \$20

Paper Planes: SIFF Film Center, through Sept 24

Psycho: Varsity Theatre, Wed Sept 23, 7 pm, \$10.50

Rachel Rachel: Scarecrow, Wed Sept 23, 7 pm, free

Rear Window: Central Cinema, Sept 25-30, 7 pm, \$8 adv/\$10 DOS

Ruby in Paradise: Scarecrow, Thurs Sept 24, 7 pm, free

Nightfall: The 38th Film Noir Series:

Scarlet Street: Seattle Art Museum, Thurs Sept 24, 7:30 pm, \$8

Stonewall: SIFF Cinema Egyptian, Thurs Sept 24, 7 and 9:40 pm, \$12

The Usual Suspects: Central Cinema, Sept 25-30, 9:30 pm, \$8 adv/\$10 DOS

Wet Hot American Summer: Scarecrow, Sat Sept 26, 8 pm, free

Complete listings at strangerthingstodo.com

ART

Genius/21 Century/ Seattle

DON'T MISS You may think that a teeny group of writers at *The Stranger* chooses the Genius Award winners every year, but that's not how it works. We put out three nominees in each of five categories: visual art, performance, literature, music, and film. Then every single person who's ever won a Genius Award votes on the winners. So the Frye's exhibition of more than 60 visual artists, filmmakers, fiction and nonfiction writers, graphic novelists, actors, set designers, directors, composers, musicians, choreographers, dancers, and organizations devoted to the arts in Seattle is actually a pretty good and epic survey of 21st-century

Continued ▶



**SEE OUR AD ON THE INSIDE BACK COVER
OF THIS ISSUE FOR MORE DETAILS!**



TRUCKTOBER fest

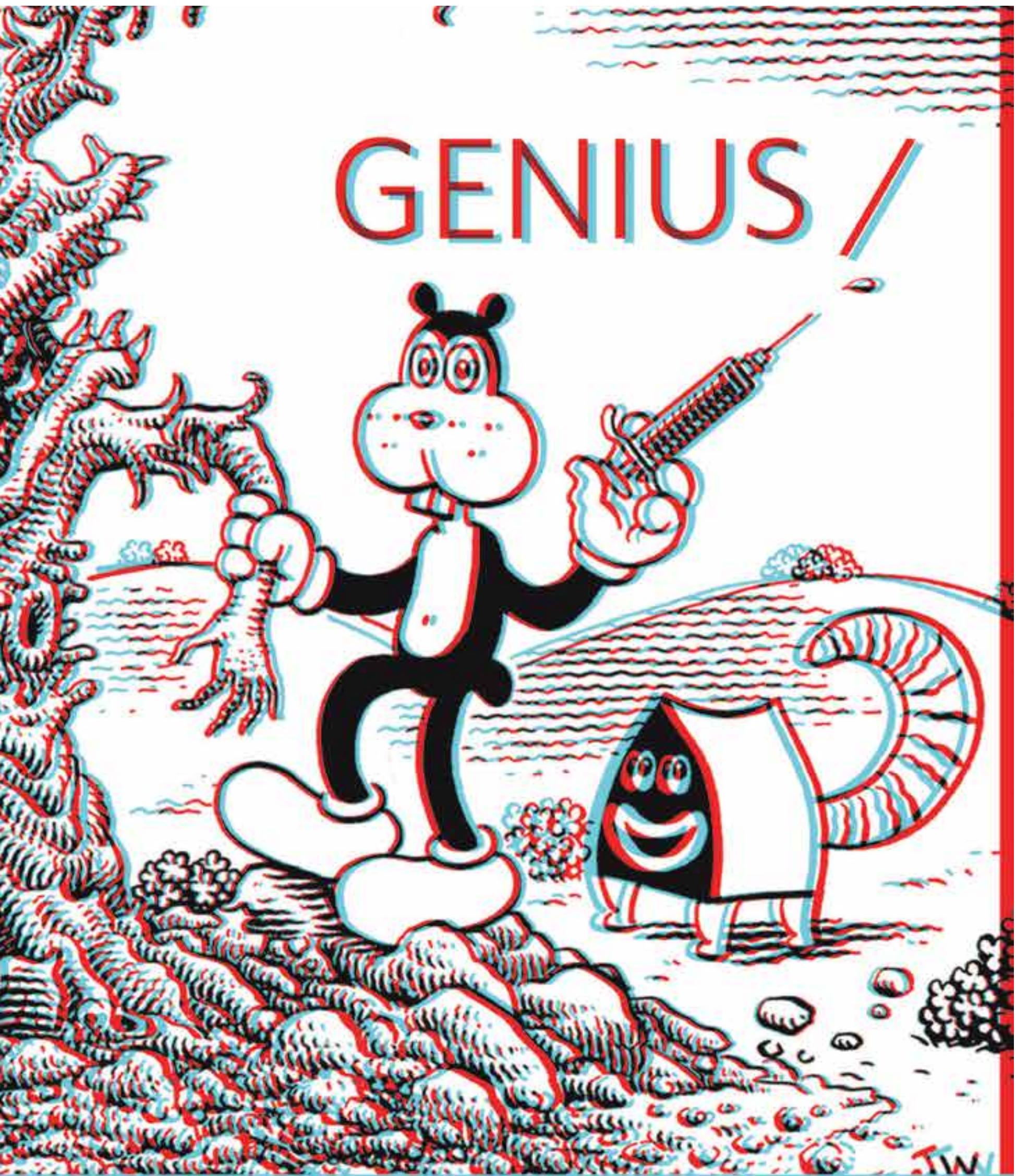
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THINGS TO DO ARTS & CULTURE

art production in this city at this time. And whoa. *Genius* includes 20 commissions, five premieres, a literary festival, a film and video art festival, a new work from Pacific Northwest Ballet, a new record by Industrial Revelation, a documentary film-in-progress from Kabul by James Longley, and manymany more art objects, pictures, events, sounds, talks, and manifestos. What's on display will change continuously over the 16-week run—but because admission to the Frye is free, anybody can just keep on taking in what artists are putting out. (*Frye Art Museum, Sept 26–Jan 10, free. See the full schedule at strangerthingstodo.com/genius*) JEN GRAVES

We also recommend...

ART EVENTS

Lynne Yamamoto: Artist Workshop: Wing Luke Museum, Sat Sept 26, 10:30 am, free with \$14.95 museum admission
Martin Creed Lecture & Performance: Henry Art Gallery, Thurs Sept 24, 7 pm, \$10

GALLERIES

An Art Exhibition in Tribute to Rolon Bert Garner: Virginia Inn, free, through Oct 31
Circle of Friends (from Brooklyn to Tacoma): Fulcrum Gallery, Tacoma, Wed and Fri, free, through Nov 15
Cynthia Camlin: Everything Is Broken: Punch Gallery, Thurs-Sat, free, through Sept 26
Eric Elliott: Overgrown: James Harris Gallery, Wed-Sat, free, through Oct 10
Jenny Heishman: Dressing Room: James Harris Gallery, Wed-Sat, free, through Oct 10
Kymia Nawabi: Abmeyer + Wood, Mon-Sat, free, through Sept 26
Mary P. Traverse: Americana, daily, free, through Sept 30

We also recommend...

Cheap Beer & Prose: Hugo House, Thurs Sept 24, 7 pm, free
Lit Fix Seattle: Rendezvous, Wed Sept 23, 7 pm, \$5
Mary Szybist and Robert Wrigley: McCaw Hall, Tues Sept 29, 7:30 pm, \$15
Poetry World Series 2015: Seattle Edition: Hugo House, Sun Sept 27, 7 pm, \$5
A Reading with the American Poetry Review/Honickman Award Winners: Hugo House, Tues Sept 29, 7 pm, free
Saul Williams: Town Hall, Thurs Sept 24, 7:30 pm, \$10
Ted Rall with Paul Constant: Snowden's Courageous Betrayal of Big Brother: Town Hall, Tues Sept 29, 7 pm, \$5

Complete listings at strangerthingstodo.com

PERFORMANCE

The Children's Hour

DON'T MISS In 1952, playwright Lillian Hellman was called to testify before the House Un-American Activities Committee and rat out communists. She showed up but gave a bravura performance of refusal, declaring, "I cannot and will not cut my conscience to fit this year's fashions." That same year, she revised *The Children's Hour*, her 1934 play about what happens when a malevolent brat suggests that two of the female teachers at her boarding school are lovers. The 1952 version is even more scorching. This production, directed by Sheila Daniels, starts a little stiffly but complicates the play's politics with multi-racial casting and fully earns its blistering conclusion. Suzanne Bouchard plays one of the accusers with icy nastiness—but, once the damage is done, she returns to ask forgiveness. "Get out of here," one of the ruined teachers, played by Tiffany Yvonne Cox, snarls exquisitely, "and be noble on the street." This *Children's Hour* starts with dull innocence and ends with quivering, Shakespeare-sized rage. (*Cornish Playhouse at Seattle Center, through Sept 27, \$45-\$58*)

We also recommend...

THEATER

99 Ways to Fuck a Swan: 12th Avenue Arts, Sept 25-Oct 12, 7:30 pm, \$25 (\$35 opening night)

Martin Creed: Work No. 360: Half the Air in a Given Space: Henry Art Gallery, Wed-Sun, \$10, through Sept 27

Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through

Jan 3

Rebel, Rebel: Seattle Art Museum, Wed-Mon, \$19.50, through Dec 13
Sam Vernon: Olympic Sculpture Park, free, through March 6
What's Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25, through Jan 17

Complete listings at strangerthingstodo.com

READINGS & TALKS

Isabel Wilkerson

DON'T MISS When Isabel Wilkerson, the Pulitzer Prize-winning author of *The Warmth of Other Suns: The Epic Story of America's Great Migration*, delivers a talk entitled "Our Racial Moment of Truth," you listen. *Suns* changed my entire view of the United States of America. It made me understand things I never understood before. It made me marvel at how much history gets lost between the bookends of slavery and civil rights. Reading it was like that drunken night when you finally get to know somebody, except the somebody is your country. (*Central Library, Sun Sept 27, noon, free*) JEN GRAVES

We also recommend...

Cheap Beer & Prose: Hugo House, Thurs Sept 24, 7 pm, free
Lit Fix Seattle: Rendezvous, Wed Sept 23, 7 pm, \$5
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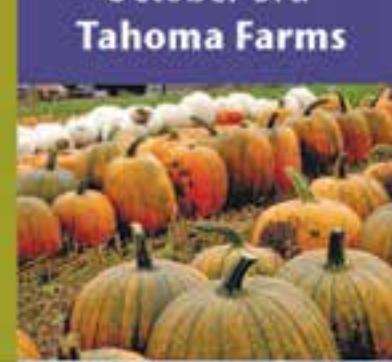


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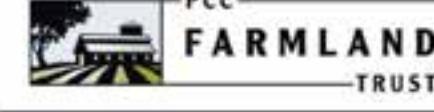
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The Memorandum: 12th Avenue Arts, \$27, through Oct 10
Sound: ACT Theatre, \$10-\$30, through Oct 4

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Collide-O-Scope: Re-bar, Mon Sept 28, 6:30 pm, \$7, 21+
Comedy Womb Open Mic: Rendezvous, Tues Sept 29, 7 and 9 pm, \$5
Jake Johannsen: Laughs Comedy Spot, Kirkland, Sept 25-26, 8 and 10 pm, \$20
Michael Winslow: Parlor Live Comedy Club, Bellevue, Sept 24-26, \$25/\$30

BURLESQUE & CABARET

Flamingo: Can Can, Wed-Sun, ongoing, 17+ or 21+
Junk Yard: Can Can, Thurs, ongoing, 21+

Complete listings at strangerthingstodo.com

FOOD & DRINK**Green Plate Special Garden Gala**

DON'T MISS This week brings quite a few opportunities to eat delicious food at events that benefit some great organizations doing important work in Seattle communities (see FareStart Guest Chef Night and Capitol Hill Housing's Omnivorous 2015). But Green Plate Special's Garden Gala—the proceeds of which will help them continue to educate middle-schoolers about food, gardening, and cooking—stands out: a cocktail party held in their garden just off of Rainier Avenue, with wood-fired pizzas, paella, and other dishes made from vegetables grown and harvested by kids in the exact same place you'll be standing. (*Green Plate Special*, Fri Sept 25, 6 pm, \$50) **ANGELA GARBES**

We also recommend...

Caviar Tasting: Seattle Caviar Company, \$25, Thurs Sept 24, 5-7 pm
Eat Out on Capitol Hill: Various restaurants, Capitol Hill, Thurs Sept 24
Free Wine Tasting: DeLaurenti, Sat Sept 26, 2-4 pm
Free Wine Tasting: Esquin Wine Merchants, Thurs Sept 24 from 5-6:30 pm, Sat Sept 26 from 2-5 pm, free
Free Wine on 15th: European Vine Selections, Sat Sept 26, 3-6 pm

Guest Chef Night at FareStart with Chef Holly Smith of Cafe Juanita: FareStart, Thurs Sept 24, 5:30-8 pm, \$29.95

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri Sept 25, 5-10:30 pm
Offal Dinner: Le Petit Cochon, Wed Sept 23, 7 pm, \$79

Omnivorous 2015: The Summit, Thurs Sept 24, 5:30 pm, \$85

Onibaba Ramen Pop-up: Miyabi 45th, Wed Sept 23, 11:30 am-2 pm

Paella Night: Terra Plata, Mon Sept 28, 5 pm, \$15

Snouts & Stouts: Little Water Cantina, Sun Sept 27, \$17

\$10 Pizza Mondays: Cafe Lago, Mon Sept 28, 5 pm

Sunday Pig Roast: Bell + White, Sun Sept 27, 5 pm, \$24

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed Sept 23, 4 pm-2 am

Tiki Night: Rumba, Wed Sept 23
Wii Wednesdays: Sake Nomi, Wed Sept 23, 6 pm, free
Washington Artisan Cheesemakers Festival: Seattle Design Center, Sat Sept 26, 1-5 pm, \$35 adv/\$40 DOS, 21+
 Complete listings at strangerthingstodo.com

FESTIVALS**Decibel Festival**

DON'T MISS For the 12th year in a row, director Sean Horton has lined up a world-class bill for Decibel Festival. It's another bountiful smorgasbord of electronic music and digital visual art, featuring an exciting array of artists working in techno, house, hiphop, ambient, footwork, night bus, R&B, and other genres. Some of the essential performers in its five showcase-packed, conference-intensive days include Autechre, Jin, Marcel Dettmann, Pharmakon, Shifted, Raica, and the Black Madonna. It pays to be adventurous at Decibel, as some of the most obscure acts end up being the most interesting. (*Various locations*, Sept 23-27, \$215 for a festival pass. See the complete schedule at strangerthingstodo.com/decibel-festival)
DAVE SEGAL

We also recommend...

Seattle Design Festival: Various locations, through Sept 25, full schedule at strangerthingstodo.com/seattle-design-festival
Washington State Fair: Puyallup Fairgrounds, through Sept 27, \$10 adv/\$12.50
 Complete listings at strangerthingstodo.com

QUEER**Banned! Books in Drag 2015**

DON'T MISS Nightlife gets all eloquent and stuff at Neighbors nightclub. Presented by the Seattle Public Library and hosted by David Schmader, Banned! Books in Drag features an ensemble of drag queens and comedians performing works inspired by their favorite titillating literature. Local crowd favorites like Robbie Turner, Isabella Extynn, Atasha Manila, DonaTella Howe, Sylvia O'Stayformore, Kitty Kitty Bang Bang, and many more will stand up against censorship in their finest couture. Just like the library, the show is free. Unlike the library, it features a well-stocked bar. Expect an audience primed for naughty innuendo: As luck would have it, the evening coincides with the Gay Romance Northwest Meet-Up, an annual conference for saucy queer literature. (*Neighbors*, Sat Sept 26, 6:30 pm, free, 21+) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues Sept 29, 8 pm, free, 21+
Bottom Forty Showcase: Crocodile, Thurs Sept 24, 9 pm, \$25/\$30/free with Decibel Festival pass

DJ Night: Cuff, Fri-Sat, 10 pm, free

Empress Express 2015: Disney Stars and Dames on Stage: West Seattle Eagles Hall, Sat Sept 26, 7 pm, \$20
I Hate Karaoke: Pony, Tues Sept 29, 9 pm, free, 21+

Mimosas with Mama: Narwhal, Sun Sept 27, 1 pm, \$15-\$25
Robbie Turner's Playground: R Place, Wed Sept 23, free, 21+

Wildrose Karaoke: Wildrose, Wed Sept 23, free
 Complete listings at strangerthingstodo.com

EARSHOT JAZZ FESTIVAL

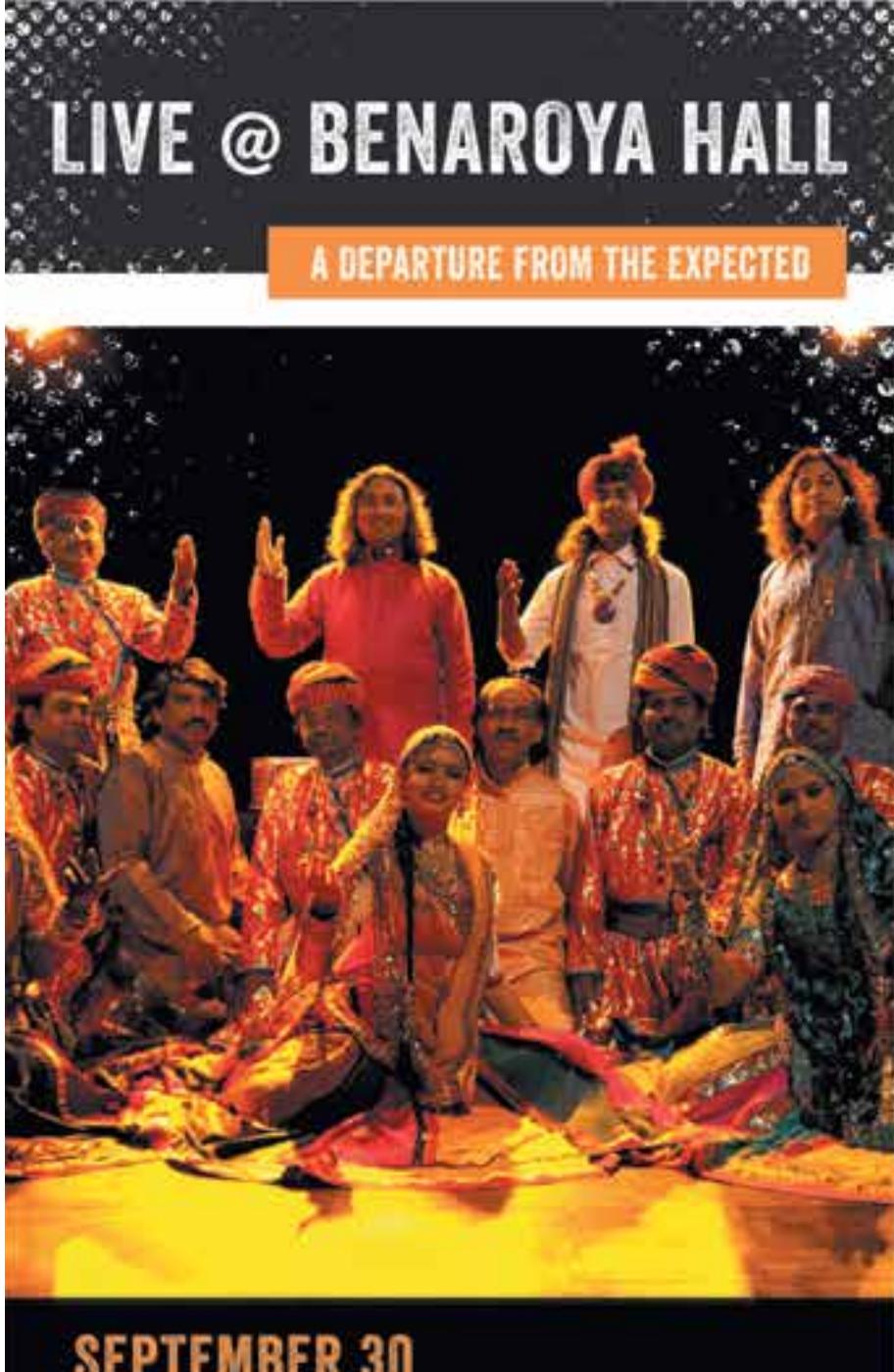
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WEDNESDAY 9/23

Duran Duran, Chic

(Washington State Fair, all ages) Sure, it's been a while since Duran Duran were really relevant. And, sure, Chic have been passed over for entry into the Rock and Roll Hall of Fame more times than anyone other than Diana Ross. Screw all of that—they're playing together, and it's time to remind yourself. Remind yourself of just how good *Rio* is. Remind yourself that it's so much more than "Hungry Like the Wolf" and that "The Chauffeur" is effortlessly sexy in a way that modern pop music constantly fails to be. Most of all, remind yourself that Nile Rodgers is still shaping modern pop music (he basically handed Daft Punk's last album to them) at age 62, and Chic is basically his private band. **JOSEPH SCHAFER**

Decibel secondnature

Showcase: Tin Man, Cassegrain, Archivist, Josef Gaard

(Crocodile) Rising local crew secondnature makes its Decibel Festival debut tonight with this outstandingly curated lineup. Hardware-using California producer Tin Man (aka

Johannes Auvinen) looks like he could've stepped out of Kraftwerk's *The Man-Machine* cover, but he's more about slyly seductive acid house than emulating Ralf und Florian. His tracks' cool-browed minimalism sneaks up on you and gradually dominates your limbs in a super-casual way. Also, anyone who's collaborated with Donato Dozzy merits your respect. Berlin techno duo Cassegrain also use synthesizers, but they're a much darker, harder proposition than Tin Man—with whom they've worked. Check "Sear" for a psychedelically propulsive example of their combined talents. Cassegrain's superpower is to turn bleak, relentlessly pounding techno into soundtracks for getting out of your mind and your body. Producers Archivist (Alex Markey) and Josef Gaard (Nathan Levenson) represent two reasons Seattle will remain a powerful force in the techno underground for years to come. Their stark, overcast minimalism shows an acute attention to detail and a surprising sensuality amid its severity. **DAVE SEGAL**

Decibel: Nicolas Jaar, IG88, Stimmhalt

(Showbox, all ages) Chilean American multi-hyphenate Nicolas Jaar's most recent release, *Pomegranates*, was a delicate and strange

alternate soundtrack to a semi-forgotten 1960s art-house flick that flirted with *musique concrète*, modern classical, and sound collage. Before that, he played in a buzzy, low-lit psych duo (Darkstar), scored films, and released a raft of acclaimed dubby techno singles. The problem with Jaar is a problem many artists would love to have: He can't settle down because he's good at too much stuff. Perhaps it's for the best that his performance at the Showbox tonight is a DJ set, so Jaar can show off his polyandrous love of minimal techno, deep house, and hallucinogenic bass music with no narrative necessary. **KYLE FLECK**

Decibel Optical Kick-Off Party: Richard Devine, Raica, Kid Smpl

(Re-bar) In the late 1990s/early '00s, Richard Devine reigned as king of the mind-fuckingly complex rhythm & confuse realm of IDM. His beat and texture science was beyond next level—like a more rigorous, less whacky Squarepusher. His releases for Schematic—*Lipswitch*, *Aleamapper*, and *Asect:Dsect*—plotted some of the most labyrinthine rhythmic patterns ever cut. Now immersed in the sound-design world with Native Instruments, Korg, and others, Devine

rarely leaves the lab, so this chance to see him live should not be squandered. Raica (Further Records co-owner Chloe Harris) has become one of the city's most versatile and riveting live performers. Every show differs from the last, and they all boast a unique sonic vocabulary that typically leans toward the bizarre and deceptively danceable. Remember how she upstaged Andy Stott at Neumos earlier this year? **DAVE SEGAL**

THURSDAY 9/24

Decibel Discwoman Showcase: Jlin, Natasha Kmeto, Young Ejecta, Experimental Housewife, Bardo:Basho

(Re-bar) Decibel Festival's dedication to gender diversity shines brightest on this showcase. Headliner Jlin—one of the few women to make inroads into the insular Chicago-centric footwork scene—has dropped a dazzling debut album for England's prestigious Planet Mu label, *Dark Energy*. The Gary, Indiana, producer's output is less manic and explicitly ribald than most footwork, relying on intricate matrices of abstracted vocal samples and beat programming that encompasses a dizzying

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9/25 FRIDAY		MOTOR as part of Decibel Festival Present: Shifted Pharmakon, Container, PLL, Sean Pierce 21+
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variety of tempos and timbres. *Dark Energy* purveys a weirdly obsessive strain of club music that seems more likely to inspire spazzing than conventional dancing. Don't miss. Brooklyn duo Young Ejecta (Leanne Macomber and Joel Ford) flaunt swooping electro-pop moves at once dreamy and danceable, with Macomber's Kate Bush-like voice conveying a rich palette of emotions. Experimental Housewife (Santa Fe's Evelyn Malinowski) creates aquatic minimal techno, abstract electronic music, hypnotic drones with industrial undertones, and more, while always eschewing obviousness. Bardo:Basho (Seattle producer Kirsten Thom) has been honing her fluid, minimal techno—often augmented by her devotional vocals—to a thrumming sublimity over the last two years. She'll be DJing tonight, and if her selections are as acute as her curatorial skills with the Elevator promo crew, expect great things. **DAVE SEGAL**

Decibel After-Hours 1: Joseph Capriati, Paul Ritch, Sone

(Q Nightclub) Italian mega jockey Joseph Capriati made his name playing marathon 12-hour sets of utilitarian, relatively straightforward 'ead bangers. Think of it as a touch of populist techno to calibrate your synapses before the truly heady shit you're in for during the rest of the weekend. His selections are big, well-groomed, and anonymously European, like one of the mobsters from *Eastern Promises*. Paris's Paul Ritch skews maximalist and mean, and Seattle's own Sone will kick things off (if starting at two in the morning can really be said to "kick things off") with his trademark Tresor techno fuel. **KYLE FLECK**

FRIDAY 9/25

Decibel Resident Advisor Showcase: Autechre, Laurel Halo, Rob Hall, Cygnus

(Showbox, all ages) Let's not mince words: Autechre are the best. The most consistent, extraterrestrially funky, and freakishly inventive electronic music band of the past 25 years, the duo of Rob Brown and Sean Booth have been at the vanguard of the abstract/experimental scene since their inception, and show no sign of downward quality creep anytime soon. Their last album, 2013's *Exai*, was a double-disc behemoth of wormhole-stretched breakbeats, jazzy Max/MSP programming, and baroque melodic ideas, with stretches of lucid beauty tempered by some of the most aggressive sound design they've ever laid to tape. They're still putting out singular classics on their own terms. **KYLE FLECK**

Decibel MOTOR Showcase: Pharmakon, Container, Shifted, P L L, Sean Pierce

(Crocodile) For a certain kind of techno aficionado, the MOTOR Showcase is going to be the pinnacle of Decibel Festival. You have Shifted, the UK producer who coheads the formidable Avian label, brandishing his malevolent techno abrasiveness that makes you overjoyed to embrace its doomsday atmospheres. You have Container (Rhode Island's Ren Schofield), who makes the techno grid shudder and cough out soot with his chaotic, postindustrial bangers for abandoned warehouses. You have Pharmakon (Margaret Chardiet), perhaps the country's most galvanizing noise artist working today. Her throbbing, gristly output thrives in live settings, where she articulates her harrowing

rage right in your awestruck face. You have Sean Pierce, whose *Transit* EP on Debacle Records' MOTOR imprint wickedly merges rugged techno beats with pungent acid squelches. You have P L L (Brain Fruit's Chris Davis), one of Seattle's foremost synth improvisers, wreaking havoc with torrents of noisy, psychedelic techno. Expect a night of excess to bulldoze the doors of perception.

DAVE SEGAL

Decibel After-Hours 2: Marcel Dettmann, Function, Vril

(Q Nightclub) If you can hit only one Decibel after-hours joint, make it this one. Mysterious German producer Vril is a disciple of the exalted Basic Channel/Chain Reaction school of dub-informed, stripped-down techno. His scrupulously sculpted rhythms and subtle textural modulations result in tracks that trigger a mobile hypnosis; check out the gaseous "Torus II" for ultimate proof. Function (David Sumner) graduated from the Jeff Mills and Sleeparchive academy of intense minimal techno that's as concerned with cerebral stimulation as it is with body movement. As one of the bosses of the Sandwell District label, Function has played a key role in fomenting a hard, desolate brand of techno throughout underground club culture. Berlin techno producer Marcel Dettmann is a resident DJ at Berghain, which we hear is the greatest techno club in the history of techno clubs. If he can satisfy the mad-for-it dancers there, imagine what he can do at Q after 3 a.m. At last year's Decibel, Dettmann's vortical set made my friend sweat off about 10 pounds. There's no reason to think he won't deliver just as physical and brain-warping a performance this year. Dude's music is tailor-made for controlled after-hours freak-outs (he is German, after all). **DAVE SEGAL**

SATURDAY 9/26

Lætitia Sadier, Deradoorian, Lilac

(Vera, all ages) Lætitia Sadier (Stereolab) and Angel Deradoorian (Dirty Projectors) on the same bill represents a convergence of two of the independent music world's most captivating voices. Instead of a new album, Sadier is touring in the wake of a newly released video ("Then, I Will Love You Again") and cassette single ("Dry Fruit"/"Scene of the Lie," featuring a remix from Drag City label-mates Cave). Her most recent full-length, the lush and elegant *Something Shines*, dates back to last September, so expect a preview of coming attractions alongside the catalog selections. Deradoorian's complementary debut, *The Expanding Flower Planet*, features rhythmic and vocal experimentation in the vein of Annette Peacock and Julia Holter, and it's almost as odd and otherworldly as the surrealistic, René Laloux-like illustration on the cover. **KATHY FENNESSY**

Black Breath, Goatsnake, Battalion of Saints, Obliterations

(Highline) I don't like the word "best," so let's just say I have never had more fun seeing a local band than I have at a Black Breath show. There's something uniquely invigorating about a bunch of people wearing black leather and screaming "Spit on the cross" in unison. Like Slayer, the death-metal five-piece has an almost supernatural ability to turn civilized people into bloodthirsty primates almost instantly. This particular show is historic for two reasons. First, it's the release party for Black Breath's third album, *Slaves Beyond Death*, their most winding and complex suite yet. Second, they're playing with blues-metal legends Goatsnake on their first US tour in

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- 10.21 **PAC NW SHOWCASE FT. GOLDEN GARDENS**
- 10.22 **PEDRITO MARTINEZ**
- 10.23 **ELDRIDGE GRAVY**
- 10.24 **NITE WAVE**
- 10.28 **KRISTIN HERSH**
- 10.29 **RABBIT WILDE & THE LIL' SMOKIES**
- 10.30 & **MONOPHONICS W/ POLYRHYTHMICS**
- 10.31 **NIGHTMARES ON WAX (DJ SET)**
- 11.5 **WIL BLADES & DJ LOGIC**
- 11.6 **DEAD WINTER CARPENTERS**
- 11.7 **SHAFTY (A TRIBUTE TO PHISH)**
- 11.13 **HEAD FOR THE HILLS / TROUT STEAK REVIVAL**
- 11.17 **PROF / NACHO PICASSO**
- 11.19 **TERRAPIN FLYER**
- 11.20 **PIMPS OF JOYTIME**
- 11.21 **POOR MAN'S WHISKEY / HOT BUTTERED RUM**
- 11.25 **TUATARA / LIVING DAYLIGHTS**
- 11.27 **MICHAEL ROSE**
- 11.28 **THE PRINCE AND MICHAEL EXPERIENCE**
- 12.3 **ARISAWKADORIA**
- 12.4 **SHOOK TWINS**
- 12.5 **ALO**
- 12.11 **DELLA MAE**

THINGS TO DO MUSIC

more than a decade. Bring a mouth guard and get in the pit. **JOSEPH SCHAFER**

Decibel Optical 1: Alexander Lewis, Dasha Rush, Tim Hecker

(Triple Door, all ages) Tim Hecker rose to prominence as a concept-minded ambient composer (*Radio Amor* dipped one aquatic piano progression in different sonic territories, while *Mirages* toyed with death metal), but his particular brand of shoegaze-inspired drones and attention to compositional detail have now marked him at the very top of the field. *Virgins*, his latest, transferred his classically informed sensibilities from the laptop to the concert hall: The pieces were, by and large, performed live, by a small symphony orchestra. The result is refreshingly lucid and visceral, magnifying the hurt, tension, hope, and harmony that have always been the engines of Hecker's work. **KYLE FLECK**

Uncle Acid and the Deadbeats, Ruby the Hatchet, Ecstatic Vision

(El Corazon) I'm not often impressed by contemporary long-haired, big-riffed, bearded, and all-black-clad prog groups, but sometimes I do hear a group that makes the grade. Well, England's Uncle Acid and the Deadbeats have been consistently ruling the heavy for the last six or so years. Of course, they're all about ALL of the Black Sabbath, obviously, but this group is well-versed on the rest of the proper period sounds. In their sludge, I heard traces of Budgie, Heap, and even late-era Rattles. Um, they also can successfully slip into a late-'80s-style post-hardcore dirge. Get to this show

on time and dig openers Ruby the Hatchet's 1970s rock and the groovy Ecstatic Vision. This is gonna be a brutal show. **MIKE NIPPER**

SUNDAY 9/27

DJ Qu, Aurora Halal, Khotin

(Kremwerk) Outsider house producer DJ Qu's airy and enigmatic tracks share a sense of DIY craftsmanship with his friend Levon Vincent, and a dash of the lo-fi energy animating Huerco S.'s catalog. Qu's DJ sets err on the funky and dilapidated side, a bombed-out gallery of 808s, acid, and striated melodies: a kind of alternate history to the glossy house of the 1990s, perhaps. He's got a psychedelic bent and experimental edge well suited to late night, peak freak-outs. Opener Aurora Halal's recent *Shapeshifter* EP demonstrated again her strong take on Detroit-indebted electro, with some of the sleekest and most sumptuous synthesizer work I've heard this year. This 10-hour event begins at 1 a.m. on Sunday. **KYLE FLECK**

Godflesh, Prurient

(El Corazon) Godflesh's steel-wielding return to the postindustrial wasteland last year was less rusty than expected and well-oiled beyond anticipation. The musical landscape from which they had previously scraped and scoured has certainly changed. But Justin Broadrick and company proved with a bevy of classics and new material that surfaced on *Decline & Fall* and *A World Lit Only by Fire* at their 2014 Neumos show that their crushingly heavy, therapeutic aggression is still rooted in the achingly beautiful chaos that defines them as a deeply respected entity. While certain industrial-metal tropes have been done to death by their legion

of followers, Godflesh still have fresh new songs like "Life Giver Life Taker" that hit hard enough to shake the spiders from the cracks of basement walls, just like the first time you ever heard "Like Rats" at your older stoner friend's shitty apartment and realized they had a termite problem. Man, that was gnarly. **TRAVIS RITTER**

Decibel Optical 2: Eskmo, Briana Marela, Strategy

(Triple Door, all ages) At this wonderful Decibel Fest Optical showcase, twisted and warped bass-music anti-superstar Eskmo headlines with his cut-and-paste hyperactive sound—one I like listening to while watching a cooking show on mute, where Eskmo's sounds chop and dice their way to a delicious looking meal with celery-crunching, salt-shaky effects. Paul Dickow's chameleonic output as Strategy has produced a vast, wildly diverse set of releases over the years. He filters his sonic environments through dub, house, pop, ambient, and basically anything he sees fit for the track, and building upon each one with intriguing results. Filling out the bill is Seattle's own sonic tinkerer, Briana Marela, who weaves and loops ethereal tree-nymph vocals through smart-folk, lo-fi electronic, and chamber-esque music, creating a beautifully angular indie sound that picks up where the Books left off. **TRAVIS RITTER**

MONDAY 9/28

Your post-Decibel Festival depression sets in.

TUESDAY 9/29

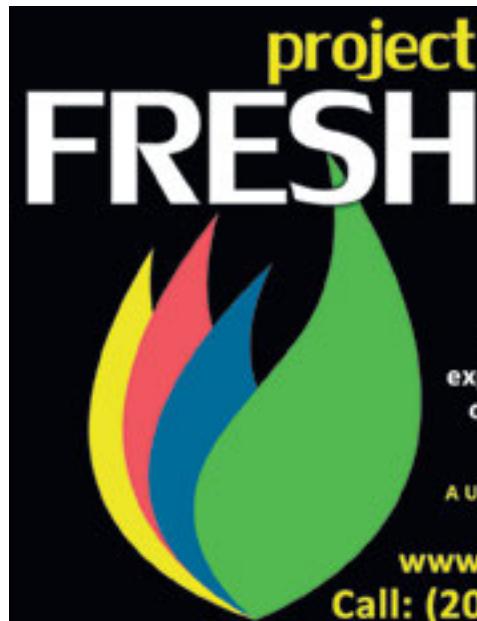
Chelsea Wolfe, Wovenhand

(Neumos, all ages) Chelsea Wolfe's new

album, *Abyss*, is a big step forward for the Los Angeles doom-folk maven, an alluringly abrasive witch's cauldron of overblown goth pop, desperate balladry, and sludgy metal. It's sounds more hi-fi than her early work, with industrial beats that pound like premium-grade Nine Inch Nails and ghoulish ambience swirling in the margins of the songs, and the songwriting matches the production's ambition. Wolfe's aesthetic sometimes leans toward histrionics, as goth tends to, but there are moments like "After the Fall" that approach latter-day Portishead for grandiosity, a kind of glamorously damaged suicide soundtrack that's called for in certain times of emotional desolation. **KYLE FLECK**

Conor Oberst, M. Ward, the Felice Brothers

(Moore, all ages) Explaining my love for Conor Oberst to someone who wasn't initiated into the Cult of Conor as a teenager is difficult. I counter complaints against the Bright Eyes frontman's wavering voice with the shock of feeling when I first heard his diary-entry lyrics—he was singing about sadness in this completely vulnerable, bordering on embarrassing way that connected deeply to my hormonal heart. His Omaha realm of Saddle Creek Records musicians felt like something I wanted to be a part of—I relished every liner note collab with members of Cursive and Rilo Kiley and Azure Ray. Oberst creates wordy folk-rock records that wallow in sadness in the best way, in a way I continue to defend. His voice now quivers less than it used to, and his lyrics are still poignant but a little less broken heart on sleeve, but I still feel it. I still pledge emotional allegiance to Conor. **ROBIN EDWARDS**



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THU 9/26	KISS OFF-BACK TO SCHOOL!	KITTY KITTY BANG BANG / DI GEWEY DECIMAL / DI BMORE FREE
SAT 9/27	SECONDNATURE 1 - 11 AM	AFTERHOURS / DJ QU (NYC) / AURORA HALAL (NYC) / KHOTIN
THU 10/1	SQUALL:AMBIENT DRONE	TERROR APART / MATT SHOEMAKER / LIMITS / SOKAI STILHE
THU 10/1	KADSU : ZOLA JESUS (IDJ)	NICK BARTOLETTI / FUGAL / AARON WAY
SAT 10/3	GLAMCOCKS	ELECTRIC PETTING ZOO / DI DIEM & SPACEDTTER B2B
THUR 10/4	FALSE PROPHET	KAFKA (VANCOUVER) / MIKE TEXTBEAK / LA DRONES
THUR 10/22	FLEETMAC WOOD	WHITE WINGED DOVE DISCO / FLEETWOOD MAC EDITS & ORIGINALS

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<p>Fri 9/25 9pm BLACK WHALES Sweet Jesus, Ghost Pains, & Guest - \$7</p>	<p>Sat 9/26 9pm BENJAMIN VERDOES Silver Jackson, Tay Sean, & Special Guest DJ</p>
<p>Sun 9/27 8pm BURNING PALMS, Charms</p>	<p>Tue 9/29 9pm STOP BITING Beatmakers Showcase</p>

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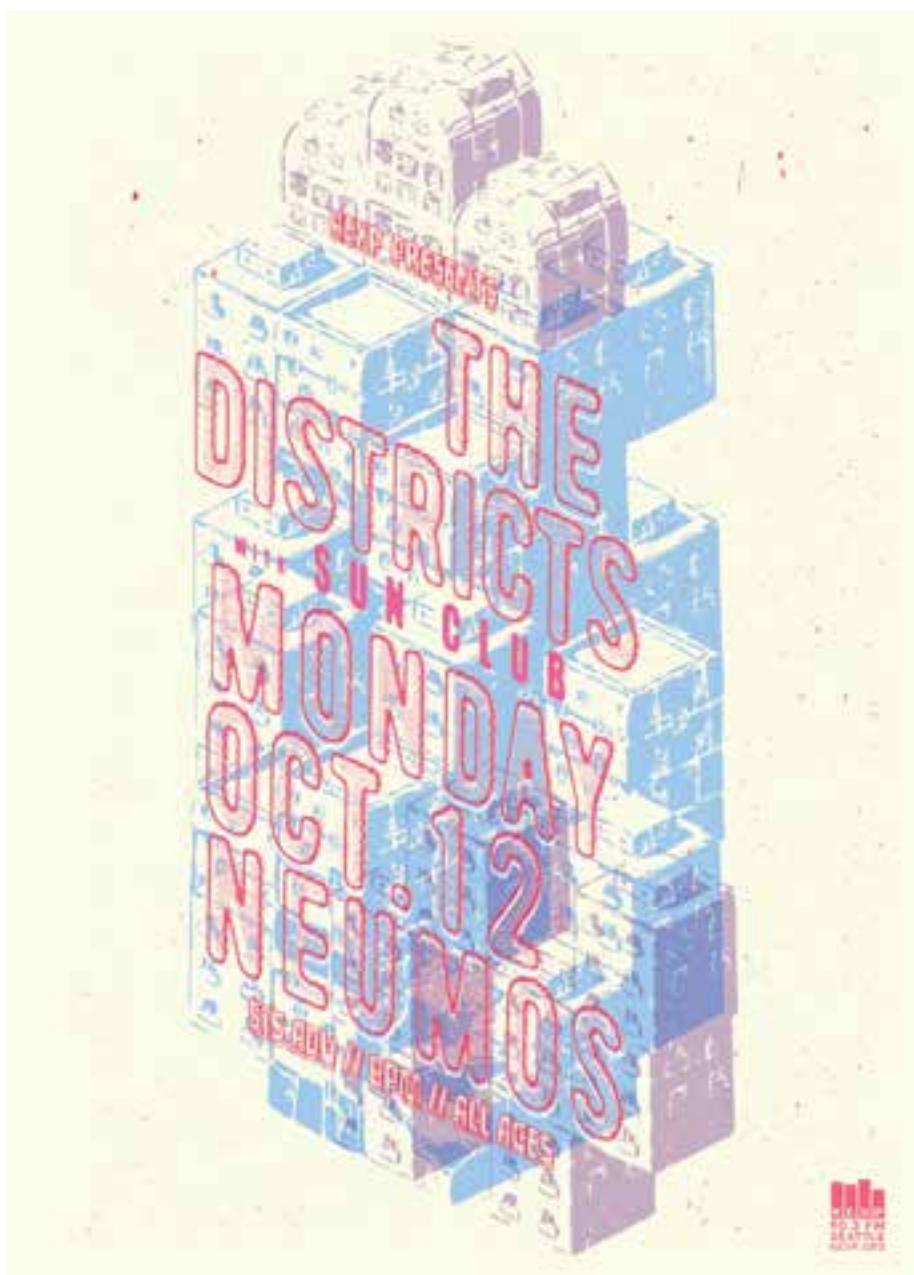
Saturday, September 26th
BLACK BREATH
Goatsnake, Battalion of Saints,
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8PM, \$15-\$18

Wednesday, September 30th
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GOD MODULE
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9PM, \$15-\$20

Thursday, October 1st
VIBRAGUN
Dead Leaf Echo
Tokyoidaho, Black Nite Crash
9PM, \$8-\$10

Friday, October 2nd
WORSHIP
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10/10 8PM

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11/4 8:30 PM

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★ = Recommended A = All Ages

WED 9/23

LIVE

● **88 KEYS** Musicians' Jam: Jens Gunnar, guests, 8 pm, free

BARBOZA Sadistik, Sapient, Ceschi, Early Adopted, 8 pm, \$13

● **BLACK LODGE** Ragana, Agatha, Kohosh, guests, 8:30 pm

BUCKLEY'S IN BELLTOWN Live Music: Guests, 8 pm

CAPITOL CIDER David James, 8 pm, free

CENTRAL SALOON Sista Otis, James Annaya and the Current, 9 pm

CHOP SUEY Le Butcherettes, Sister Crayon, Eureka the Butcher, 8 pm, \$12/\$15

★ **CROCODILE** Tin Man, Casagrain, Archivist, Josef Gaard, 9 pm

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

● **EL CORAZON** Nathan Fox, guests, 7:30 pm, \$8/\$10

● **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGH DIVE Rusty Cleavers, Mafky, 8 pm, \$7

HIGHLINE Panzergod, Sacramento Ov Impurity, 9 pm, free

Summoning Sickness, 9 pm, \$13

HIGHWAY 99 JP Hennessy, 8 pm, \$15

J&M CAFE The Lonnie Williams Band, 8 pm, free

KELLS Liam Gallagher

LO-FI Crossbows and Catapults, Seminars, Sin Bad, Minor Plain, \$6

★ **NECTAR** iMAYDAY!, the Hooky's, Ripynt, guests, 8 pm, \$12

● **NEPTUNE THEATRE**

Clean Bandit, 8 pm, \$20/\$22.50

● **NEUMOS** Epica, Eluveitie, the Agonist, 7 pm, \$27.50

● **OWL N' THISTLE** Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

PINK DOOR Casey MacGill, guests, 8 pm Thru Oct 1

● **NIGHTCLUB** Soulection Showcase: Sango, Esta, Joe Kay, 9 pm, \$22/\$25/free with festival pass

THE ROYAL ROOM Birch Pereira & the Gin Joints, 10 pm, suggested donation \$5-\$15

● **RE-BAR** Octopus Showcase: DB2015 Optical Kick-Off Party: Richard Devine, Kid Smpl, RAICA, 6 pm, \$13/free with festival pass; Julian Jewell, Sian, Jak, 10 pm, \$20/\$25/free with festival pass

● **SARAJEVO LOUNGE** Gypsy Jazz Music: 8 pm

● **TRIPLE DOOR**

MUSICQUARIUM LOUNGE

Kareem Kandi, 8:30 pm

● **TULA'S** Greta Matassa

RENDEZVOUS Mullet Television, Candy's 22, Billy the Fridge, Canditd

SKYLARK CAFE & CLUB

Open Mic: 8:30 pm, free

SUNSET TAVERN Each & All, St. Kilda, Like Lightning, 9 pm, \$8

● **TRACTOR TAVERN**

Revenge of the Naughty Farmer: Turquoise Jeep, 9 pm, \$15

● **THE TRIPLE DOOR**

THEATER Emily West, 7:30 pm, \$20-\$30

● **WASHINGTON STATE FAIR EVENTS CENTER**

Duran Duran, Chic, 7:30 pm, \$60-\$100

JAZZ

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Guests, 7 pm, \$10

● **JAZZ ALLEY** Kyle Eastwood Band: Through Sept 23, 7:30 pm, \$28.50

THE ROYAL ROOM Birch Pereira & the Gin Joints, 10 pm, suggested donation \$5-\$15

● **RE-BAR** Octopus

Showcase: DB2015 Optical Kick-Off Party: Richard Devine, Kid Smpl, RAICA, 6 pm, \$13/free with festival pass; Julian Jewell, Sian, Jak, 10 pm, \$20/\$25/free with festival pass

● **SARAJEVO LOUNGE** Gypsy Jazz Music: 8 pm

● **TRIPLE DOOR**

MUSICQUARIUM LOUNGE

Kareem Kandi, 8:30 pm

● **TULA'S** Greta Matassa

Quartet, 7:30 pm, \$16

★ **VITO'S RESTAURANT & LOUNGE** Ben Von Wildenhaus, 9 pm, free

● **WHIDBEY ISLAND CENTER FOR THE ARTS** Lache Cercel and the Roma Swing Ensemble, 9 pm, \$25

DJ

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CONTOUR NuDe Wednesdays: Guests, 9 pm, free

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

RE-BAR Octopus Showcase: Julian Jewell, Sian, Jak, 10 pm, \$20/\$25/free with festival pass

REVOLVER BAR Mod Wave Party!: Women Warriors, 10 pm, free

● **THE SHOWBOX** Nicolas Jaar, Ig88, Stimnhalt, 9 pm, \$26.75/\$32

STUDIO SEVEN Electric Wednesday: Guests

THURS 9/24

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

● **BARBOZA** Prom Queen, Kingdom Pine, the Crush, 8 pm, \$8

● **BLUE MOON TAVERN** Monktail Create Music Concern Showcase: Mark Ostrowski, Bill Horist, Neil Welch, 9 pm

● **CAFE RACER** Ingimar Oddsson, 9 pm, free

CHOP SUEY Grey Waves, Transmissionary, Shapes in Space, 8 pm, \$5

● **COLUMBIA CITY THEATER** The Shams, the Wages of Sin, Sweet Lou's Sour Mash, 8 pm, \$8/\$10

CONOR BYRNE Shane Tutmarc, the Demon Rind, Billy Joe Huels, 9 pm, \$8

● **CROSSROADS SHOPPING CENTER** Molly Bauckham, 6:30 pm, free

DARRELL'S TAVERN The 350's, 9 pm

● **DOWNPOUR BREWING** Open Mic Night: Guests, 5 pm, free

EGAN'S JAM HOUSE Mare Wakefield & Nomad, 7 pm

● **EL CORAZON** Bibster, Alienshiprex, Da JNX, Tha Droman, guests, 7:30 pm, \$10/\$12; Star Anna, Miksha Shubaly, Jason Dodson, 9:30 pm, \$8

HIGH DIVE King's Kaleidoscope, 8 pm, \$15/\$18, Marmalade, 8:30 pm, \$6

HIGHLINE Vanum, Predatory Light, Anteinforno, 9 pm, \$8

HIGHWAY 99 Patti Allen & Monster Road, 8 pm, \$7

THE HOLLYWOOD TAVERN Whiskey Barrel Blues Band, 7 pm, free

J&M CAFE True Romans, 8 pm, free

KELLS Liam Gallagher

LITTLE RED HEN Wes Jones, 9 pm, \$3

● **LO-FI** The Fall Covers Night: Guests, 9 pm, \$7

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Yung Rob, Donte Thomas, 9 pm, \$10

● **NEPTUNE THEATRE** The Oh Hellos, 8 pm, \$15/\$16.50

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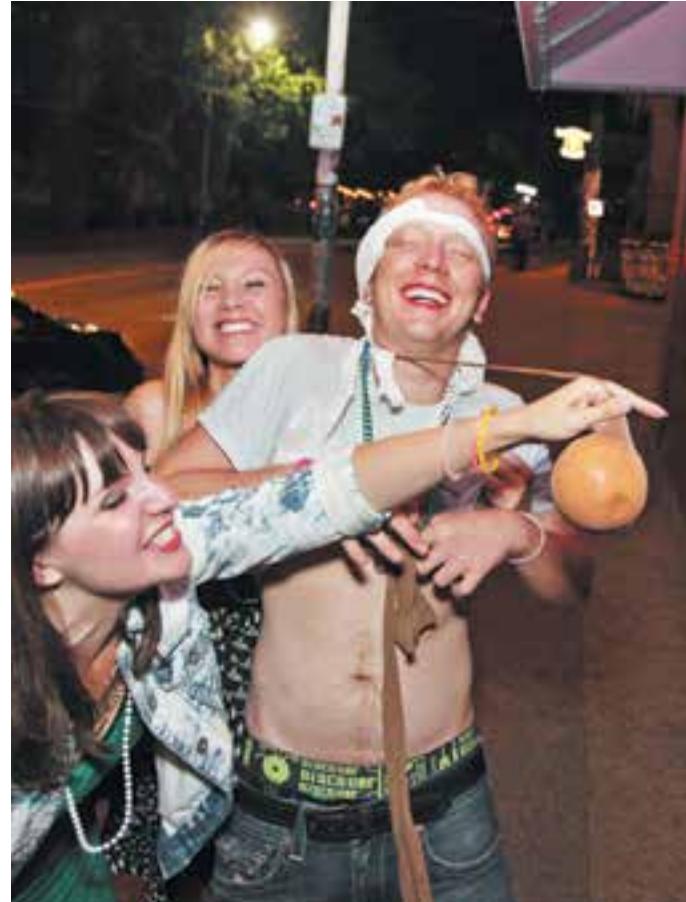
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MELISSA, ANA, AND DEVIN (AND THE CASE OF THE PANTY-HOSE GRAPEFRUIT)

Me: "Why do you have toilet paper on your head? And why are you wearing an orange stuffed into some panty hose around your neck?" Devin: "It's a grapefruit! We just played a testicle-themed racing game for Maria's bachelorette party. We hung a grapefruit between our legs with panty hose and launched a second grapefruit across the street without using our hands... Y'know what I'm sayin'?" Me: "Huh. Wait, what?" Devin: "I won! And I kept the grapefruit for karaoke!" Me: "Well played!" **KELLY O**



KELLY O

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OH LAND
• PANIC IS PERFECT
SEPT 28 • THE CROCODILE

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OCT 13 • THE SHOWBOX

THE NBHD + BAD SUNS
OCT 21 • SHOWBOX SODO

MARINA & THE DIAMONDS
• CHRISTINA & THE QUEENS
OCT 25 • THE PARAMOUNT

RACHAEL YAMAGATA
OCT 22 • THE CROCODILE

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THINGS TO DO All the Shows Happening This Week

Showcase: The Acid, Bob Moses, Lusine, Photay, 9 pm, \$22/\$27/free with festival pass

★ RE-BAR Discwoman Showcase: JLin, Natasha Kmeto, Young Ejecta, RAICA, Experimental Housewife, 10 pm, \$17/\$20/free with a festival pass

RENDEZVOUS Grounders, Tierra Magos, Brad Dunn, 9:30 pm, \$8

★ @ THE SHOWBOX Subversion Showcase: Dan Deacon, Clark, Filastine, 9 pm, \$30/\$37/free with festival pass

● STUDIO SEVEN Shed Some Light Showcase: Guests, 7 pm, \$10/\$12

SUBSTATION Milhouse, the Devil Bores Me, Greenriver Thrillers, 8 pm, \$6

SUNSET TAVERN Low Hums, Fountains, Great Spiders, 9 pm, \$8

TIM'S TAVERN Full Life Crisis, Snowday, guests, \$5

● UNIVERSITY OF PUGET SOUND Rajeev Tarannath, 7:30 pm, \$8

● VAN VORST PLAZA Tai Shan

● WASHINGTON STATE FAIR EVENTS CENTER Jake Owen, A Thousand Horses, 7:30 pm, \$5-\$70

JAZZ

★ BARCA Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

● JAZZ ALLEY Monty Alexander Trio, guests

● OSTERIA LA SPIGA Thursday Night Jazz: Guests, 7 pm, free

PINK DOOR Bric-a-Brac: 8 pm

● SHUGA JAZZ BISTRO Chris James Quartet, 7 pm, free

TULLA'S Nelda Swiggett's Megapolis, 7:30 pm, \$12

★ VITO'S RESTAURANT & LOUNGE Michael Owcharuk Trio: 9 pm, free

DJ

AMBER RESTAURANT Ladies Night Out:

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIK ROOM Sugar Beat: DJ Bret Law, \$3

CENTURY BALLROOM Kizomba: 9:30 pm, \$8

CONTOUR Jaded: Guests

★ CROCODILE Bottom Forty Showcase: Daniel Avery, Black Madonna, 9 pm, \$25/\$30/free with festival pass

★ HAVANA Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

MERCURY Isolation: DJ Coldheart, \$3

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA Get Right: '80s Ladies Night: DJ Sosa, 10 pm, free

★ Q NIGHTCLUB DB After Hours 1: Studio 4/4: Decibel Edition: Julio Bashmore, Andhim, Masha, 9 pm, \$25/\$30/free with festival pass; Joseph Capriati, Paul Ritch, Sone, 2:15 am, \$22/\$25/free with festival pass

R PLACE Thirsty Thursdays: DJ Flow

THERAPY LOUNGE Therapy Sessions: Ej Franco, Matson, 10 pm

TRINITY Beer Pong Thursdays: DeafINIT!, Chris Herrera, Christyle, free

CLASSICAL

★ ● BENAROYA HALL Beethoven and Mahler: Seattle Symphony, \$57-\$121

FRI 9/25

LIVE

88 KEYS Dueling Piano Show: 8 pm, free

BARBOZA Valley Maker, Pete Quirk, 7 pm, \$8

★ ● BLACK LODGE Strange Wilds, Steal Shit Do Drugs,

W.A.S.L., Old Man, 8:30 pm

BLUE MOON TAVERN A Flourishing Scourge, guests, 9:30 pm

CAFE RACER Slashed Tires, Slim Twig, 9 pm

CENTRAL SALOON The Loveless Building, Pity Kiss, 9 pm

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

CONOR BYRNE Wildcat Choir, Valley Fair, & Yet, guests, 9 pm, \$8

★ CROCODILE MOTOR Showcase: Shifted, Pharmakon, Container, PLL, Sean Pierce, 9 pm, \$20/\$25/free with festival pass

● CROSSROADS SHOPPING CENTER Sonny Byers Band, 7 pm

DARRELL'S TAVERN Leanne Wilkins, the Foxgloves, Ol' No. 7's, 9 pm

EGAN'S JAM HOUSE Tim Carson, 7 pm

● EL CORAZON Marty Friedman, Exmortus, George Varghese, 7:45 pm, \$20/\$25; Mommy Long Legs, Nail Polish, Pleather, Boyfriends, 9:30 pm, \$7

HIGH DIVE Danny Newcomb & the Sugarmakers, Hella Sunshine, Lost Dogma, 9:30 pm, \$8

HIGHWAY 99 Terry Evans, 8 pm, \$18

● HISTORIC EVERETT THEATER Ernest Pumpkry Revue, 8 pm, \$30/\$45

★ ● KIRKLAND PERFORMANCE CENTER Motopoly, Fauna Shade, 8 pm, \$25

THE KRAKEN BAR & LOUNGE Odyssey, Flannel Math Animal, Red Roulette, 9 pm, \$5

● LITTLE RED HEN Country Lips, Sept 25-26, 9 pm, \$5

LO-FI Black Whales, Sweet Jesus, Ghost Pains, Long Dark Moon, 9 pm, \$7

NECTAR Polecat, Vaudeville Etiquette, World's Finest, 9 pm, \$12

● NEUMOS Lucid Dream Showcase: Reconde, Jon Charnis, Vril, 9 pm, \$22/\$30/free with a festival pass

PARAGON Red

● PONCO RANCH The New Triumph, 8 pm, free

★ Q NIGHTCLUB DB After Hours 2: XLR8R: Marcel Dettmann, Function, Dasha Rush, 2:15 am, \$22/\$25/free with festival pass

● REAL ART the Woolen Men

RENDEZVOUS Sundog, the Good Wives, Lanford Black, 9 pm, \$8

RUMBA NOTES LOUNGE Mista Chatman, Digital Lion, 9 pm, \$5

● SALSA CON TODO Salsa con Todo Drop-In Classes and Social Dance: Guests, 8 pm, \$5-\$20

TRINITY Fridays at Trinity: Guy, VSOP, Tyler and DJ Phase

SEAMONSTER Live Funk: Guests, 10 pm, free

★ ● THE SHOWBOX Autrechre, Laurel Halo, Rob Hall, Cygnus, 9 pm, \$32/\$40/free with festival pass

SKYLARK CAFE & CLUB A Townsmen Echo, Skymall, 9 pm, \$7

★ SLIM'S LAST CHANCE Tom Price Desert Classic, the Gallow Swings, Insect Man, 9 pm

SUBSTATION Megafauna, Trip Like Animals, Dirty Dirty, 8 pm, \$10

SUNSET TAVERN The Hoot Hoots, Stereo Embers, the Jesus Rehab, 9 pm, \$8

● TIM'S TAVERN J'Owl, Snailmate, Little Child Man, Fuzzy Math, 9 pm, \$7

● TOWN HALL Kasse Mady Diabate, 8 pm, \$10-\$20

TRACTOR TAVERN The Reverend Peyton's Big Damn Band, the Shivering Denizens, 9 pm, \$14

SUNSET TAVERN Joel RL Phelps & the Downer Trio, Mint Mile, Zebra Hunt, 9 pm, \$10

TIM'S TAVERN The Deadones, Teepee Creeper, Ichi Bichi, Garden Goat, 9 pm, \$7

● TOWN HALL Caspar Babypants

TRACTOR TAVERN Roger Clyne & the Peacemakers

★ ● THE TRIPLE DOOR THEATER Optical 1: Dark Overtones: Alexander Lewis, Dasha Rush, Tim Hecker, 5:30 pm, \$30/\$35/free with a festival pass

● VARIOUS LOCATIONS (AROUND NORTH BEND) North Bend Blues Walk

★ ● CHOP SUEY School of Rock Performers Sleep's Holy Mountain

Band: 9 pm, free

● ● WASHINGTON STATE FAIR EVENTS CENTER Kool & the Gang, En Vogue, 7:30 pm, \$35-\$60

JAZZ

● JAZZ ALLEY Monty Alexander Trio, guests

LATONA PUB Phil Sparks Trio and Rob Scheps

PINK DOOR Michel Navedo Combo, 9 pm

● THE ROYAL ROOM Lache Cercel, the M9, the Gypsy Entertainers, 8 pm

● SERAFINA Frank Reynolds Duo, 9 pm, free

● TRIPLE DOOR MUSICQUARIUM LOUNGE Birch Pereira & the Gin Joints, 5 pm, free, Joe Doria Trio, 9 pm, free

DARRELL'S TAVERN Leanne Wilkins, the Foxgloves, Ol' No. 7's, 9 pm

EGAN'S JAM HOUSE Tim Carson, 7 pm

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TRACTOR TAVERN Roger Clyne & the Peacemakers

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● VARIOUS LOCATIONS (AROUND NORTH BEND) North Bend Blues Walk

★ ● CHOP SUEY School of Rock Performers Sleep's Holy Mountain

● WAMU THEATER

● WAMU

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THINGS TO DO All the Shows Happening This Week

Counting Crows, 7 pm, \$25-\$190
★ WASHINGTON STATE FAIR EVENTS CENTER
 Jason Derulo, 7:30 pm

JAZZ
DUWAMISH LONGHOUSE
 Steve Griggs Ensemble, 2 pm

EGAN'S JAM HOUSE
 Roxi Copland, Susan Carr Ensemble, 7 pm, \$8

JAZZ ALLEY Monty Alexander Trio, guests
★ TULA'S Coltrane Birthday Tribute: Rob Scheps Quartet

VITO'S RESTAURANT & LOUNGE AfroCOP, 9:30 pm, free

DJ
AMBER RESTAURANT
 Ladies Night Out:

ASTON MANOR NRG
 Saturdays: Guests

BALLARD LOFT HipHop Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, DJ Brett Michaels, 10 pm

BALLROOM Sinful Saturdays: Guests, 9 pm
BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron, Swell, 10 pm

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party: Guests, 9 pm

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CONTOUR Netflix and Chill: Guests

CORBLOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

★ CUFF DJ Night: Rotating DJs, 10 pm, free

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

THE ISLANDER CRUISE
SHIP DB Boat Party 1: M.A.N.D.Y., System of Survival, Doza, 1:30 pm, \$35/\$40

KREMWERK Kiss Off: 9 pm

MERCURY Machineries of Joy: DJ Hana Solo, \$5

MONKEY LOFT Diggin Deep, DJ Onionz, Jordan Strong, Aarta, guests, Last 10 pm

NEIGHBOURS Powermix: DJ Randy Schlager

NEUMOS Kompakt Showcase: Dauwd, John Tejada, Agoria, 9 pm, \$25/\$30/free with festival pass

OZZIE'S DJ Night: Guests, 9 pm, free

Q NIGHTCLUB Madness: Decibel Edition: Body Language Showcase: M.A.N.D.Y., Cyril Hahn, Pezzner, 9 pm, \$25/\$30/free with festival pass

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR BNRY Afterhours: Konstantin, Dustin, John Tejada, Rachel Torro, Michael Manahan, 2 am

REVOLVER BAR DJ Ruben MZ Record Sale & DJ set: DJ Ruben MZ, 11 am, free

RUNWAY CAFE DJ David N, free

SARAJEVO LOUNGE European/Balkan/Greek Night: Guests

★ THE SHOWBOX Bonobo, Taylor McFerrin, Gilligan Moss, 9 pm, \$32/\$40/free with festival pass

THERAPY LOUNGE This Modern Love: Guests

TRINITY Saturdays at Trinity: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/free before 10 pm

THE WOODS Juicbox: Sean Cee, Blueyed soul

CLASSICAL
★ BENAROYA HALL
 Beethoven & Mahler

CHAPEL PERFORMANCE
SPACE Canções Profundas: Through Sept 26, 8 pm, suggested donation \$5-\$15

SUN 9/27

LIVE
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Crooks on Tape, the Spider Ferns, Gems, 8 pm, \$8

★ CAFE RACER The Racer Sessions, 7:30 pm, free

CENTURY BALLROOM Waltz Cafe: 1-3:30 pm, \$7-\$12

CROCODILE Team Supreme

DUSTY STRINGS Scott Ainslie, 12:15 pm

★ EL CORAZON Godflesh, Prurient, 9 pm, \$25/\$30

★ GALLERY 1412 Cost/Worth, Wet Trash, Spears, Torch Her, 6 pm, free

HIGH DIVE Long Shot Academy, Harpoon the Whale, Hot Flash Heat Wave, Old Haunts, 8 pm, \$7

LO-FI Burning Palms, Charms, guests, 9 pm, \$8

NARWHAL The Woolen Men, guests

NECTAR School of Rock Seattle Performs AC/DC: School of Rock, 2 pm, \$12

NEPTUNE THEATRE O.A.R., Gabrielle Ross, 8 pm, \$30/\$31.50

★ NEUMOS Blackalicious, Lateef the Truthspeaker, Lifesavas, Spekulatius, 8 pm, \$18

THE ROYAL ROOM The Tripwires, Swarengens, Matt Hopper, Caleb & Walter, Massy Ferguson, 6 pm

★ SHOWBOX SODO Thievery Corporation, Shapreec, IG88, 7 pm, \$45/\$50/free with a festival pass

SKYLARK CAFE & CLUB All Ages Open Mic: Last 4-7 pm, free

SUNSET TAVERN Origami Ghosts, Moon Dial, Fragile Lung, 8 pm, \$8

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

★ TOWN HALL Caspar Babypants, Through Sept 27, 10:30 am, \$5

TRACTOR TAVERN Everlast, 8 pm, \$20

★ THE TRIPLE DOOR THEATER Optical 2: Viscerality: Strategy, Briana Marela, Eskmo, 5:30 pm, \$30/\$35/free with a festival pass

★ VERA PROJECT Beat Happening 33 1/3 Book Event & Tribute Show: Young Pioneers, Cumulus, Enduro, 7 pm, \$5-\$10

★ WASHINGTON STATE FAIR EVENTS CENTER Pitbull, 7:30 pm, \$70-\$110

JAZZ
THE ANGRY BEAVER The Beaver Sessions: Guests, free

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ JAZZ ALLEY Monty Alexander Trio, guests

★ SERAFINA Alex Guibert Trio, 11 am; Ann Reynolds & Leah Pogwizd, 6:30 pm, free

★ TULA'S Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ VITO'S RESTAURANT & LOUNGE Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free

DJ
AMBER RESTAURANT Ladies Night Out:

BALTIC ROOM Resurrection Sundays: DJ Shane, Jade's Pain, 10 pm

★ CENTURY BALLROOM Waltz Cafe: 1-3:30 pm, \$7-\$12

CONTOUR Broken Grooves: Guests, free

CORBLOUNGE Salsa Sundays: DJ Nick, 9 pm

CROCODILE Team Supreme: Mr. Carmack, Djemba Djemba, Awe, 9 pm, \$20/\$25/free with a festival pass

★ RE-BAR Collide-O-Scope

tival pass

THE ISLANDER CRUISE
SHIP DB Boat Party 2: DJ Tennis, Roman Flugel, Andy Warren & Gingko, 1:30 pm, \$35/\$40

★ KREMWERK DJ Qu, Aurora Halal, Khotin, 1 am, \$15/\$18

MERCURY Mode: DJ Trent Von, 9 pm, \$5

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY TeaDance: DJ El Toro, Freddy King of Pants, 4 pm

Q NIGHTCLUB DB After Hours 3: Droid: Alan Fitzpatrick, Drumcell, Truncate, Raiz, 2:15 am, \$22/\$25/free with festival pass

R PLACE Homo Hop: Guests

★ RE-BAR Flammable: Decibel Edition, Roman Flugel, Nordic Soul, Anna Langley, Brian Lyons, 10 pm, \$20/\$25/free with festival pass

★ GALLERY 1412 Cost/Worth, Wet Trash, Spears, Torch Her, 6 pm, free

HIGH DIVE Long Shot Academy, Harpoon the Whale, Hot Flash Heat Wave, Old Haunts, 8 pm, \$7

★ VOLUNTEER PARK DB in the Park: J. Philip, Christian Martin, guests

CLASSICAL

★ BENAROYA HALL Handel & Haydn Harpsichord Concertos: Byron Schenkman and Friends, 7 pm, \$10-\$42

EMMANUEL EPISCOPAL CHURCH Song of Songs: Music of Love and Loss: Agave Baroque, 3 pm, \$25

★ SEATTLE CENTER From Vivaldi to Verdi: Orchestra Italiana, Sun, Sept 27, noon, free

★ ST. MARK'S Compline Choir, 9:30 pm, free

MON 9/28

LIVE

88 KEYS Blues On Tap, 7 pm, free

AMERICANA Open Mic, 5 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

CROCODILE Oh Land, Panic is Perfect, 8 pm, \$15

★ EL CORAZON Twisted, Blaze Ya Dead Homie, Boonbox, Wolfpac, 7:30 pm, \$23/\$25

KELLS Liam Gallagher Baby Ketten Karaoke: 9 pm, free

SUNSET TAVERN Holly Miranda, Gracie and Rachel, 8 pm, \$12

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

UNIVERSITY OF PUGET SOUND Guy Mendilow Ensemble, 7 pm

JAZZ

CAPITOL CIDER Sasha Herschberg, 8 pm, free

★ JAZZ ALLEY Sonny Knight and the Lakers, Sept 29-30, 7:30 pm, \$28.50

OWL N' THISTLE Jazz with Eric Verlinde: 9 pm, free

THE ROYAL ROOM Daphnes, Ama Trio, 7:30 pm

SEAMONSTER McTuff Trio, 11 pm, free

★ SKYLARK CAFE & CLUB Baby Ketten Karaoke: 9 pm, free

CONTOUR Burn: Voodoo, 9 pm, free

CORBLOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

DARRELL'S TAVERN DJ Wade T, free

★ HAVANA Real Love '90s: BlesOne, Jay Battle, \$3; free before 11 p.m.

★ LO-FI Stop Biting: Introcult, guests, Last 9 pm, \$5

MERCURY Die: Black Maru, Major Tom, \$5

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

SUBSTATION Bring Your Own Vinyl: Guests

TUE 9/29

LIVE

88 KEYS Seatawn Allstars, 8 pm, free

★ AMBER RESTAURANT Folias, 6 pm, \$10 for tango class and practice/\$5 dance only/free to watch

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ BENAROYA HALL Chris Cornell, 8 pm

CAFE RACER Jacobs Posse

★ CHOP SUEY Luke Beetham, Finch Wolfe, Albion Bell, 8 pm, \$5

★ COLUMBIA CITY

THEATER The Best Open Mic Ever: Guests, 8 pm, free

CONOR BYRNE Country Dancing Night: 9 pm

★ CROCODILE The Helio Sequence, Tangerine, 7 pm, \$15

EL CORAZON Zealandia, Wild Lungs, pitschouse, guests, 9 pm, \$7

HIGH DIVE Goose Vargas, Viretta, 8 pm, \$6

THE HOLLYWOOD TAVERN

Kurt Lindsay, 7 pm, free

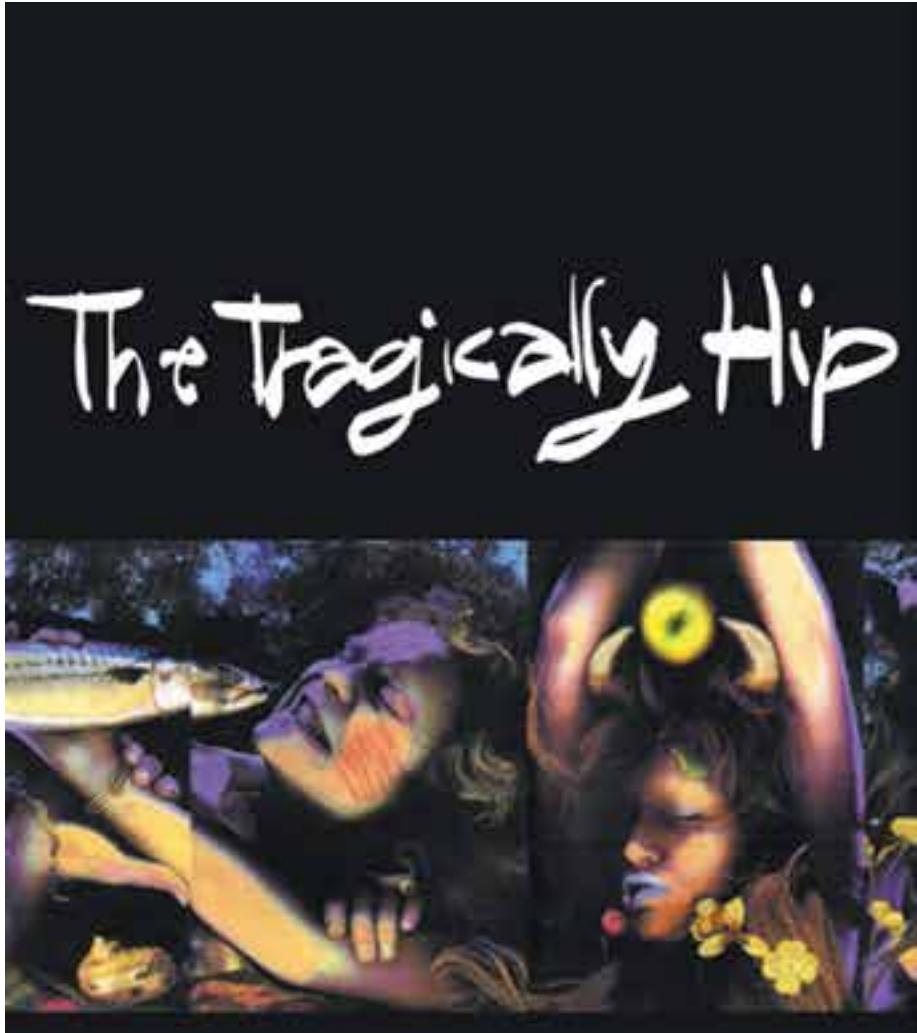
J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

KELLS Liam Gallagher Little Red Hen T&D Revue, 9 pm

MERCURY Lorraine Leckie, 8 pm

THE MIX The 350s, 8 pm

★ MOORE THEATRE Conor Oberst, M. Ward, the Felice Brothers, 7:30 pm, \$22.50/\$27.50



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DECIBEL [12]

SEPTEMBER 23–27, 2015
SEATTLE, WA

Adlib / Agoria / Alan Fitzpatrick
andhim / Andy Warren
Anna Langley / Archivist
Autechre / AWE / Bob Moses
Bardo: BASHO / Baryonyx
Bonobo (DJ) / Brandy Gray
Brian Lyons / Briana Marela
Brooke Would / Cassegrain
Christian Martin / Clark
Coldbrew Collective / Container
Cygnum / Cyril Hahn
Dan Deacon / Daniel Avery
Dasha Rush / Dauwd
Diagraf / DJ Nark / DJ Tennis
DJEMBA DJEMBA / Doza
Drumcell / Dylan Stark / Eskmo
ESTA / Experimental Housewife
Filastine / FooFou / Function
Gilligan Moss / Ginko
IG88 / J.Philip / Jak / Jin
Joe Bellingham / Joe Kay
John Massey / John Tejada
Jon Charnis / Jonathan Womack
Josef Gaard / Joseph Capriati
Julian Jeweil / Julio Bashmore
Justin Jay / Kid Smpl
Laurel Halo / Leo Mayberry
Luke Mandala / Lusine
M.A.N.D.Y. / Manatee Commune
Marcel Dettmann / Masha
Michael Manahan / Mick Jenkins
Mr. Carmack / Nancy Dru
Natasha Kmeto
Nicolas Jaar (DJ) / Noah Pred
Nordic Soul / Paul Ritch
Pezzner / Pharmakon / Photay
Raica / Raiz / Recess / Recondite
Richard Devine / Rob Hall
Rob Noble / Roman Flügel
Sango / Scott Sunn
Sean Majors / Shaprecep
Shiba San / Shifted / Sian
Sone / Strategy / STWO
System Of Survival / Tara Brooks
Taylor McFerrin / The Acid
The Black Madonna
The LoveVirus / The Perfect Cyn
Thievery Corporation
Tim Hecker / Tin Man / T.J. Davis
Truncate / Tyson Wittrock
Vox Mod / VRIL
Wesley Holmes / Young Ejecta

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SUNDAY 9/27
BLACKALICIOUS
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+ LIFESAVERS + SPEKULATION

TUESDAY 9/29
CHELSEA WOLFE
WOVENHAND

WEDNESDAY 9/30
MEW
THE DODOS

FRIDAY 10/2
THE DIP
LONESOME SHACK

SATURDAY 10/3
YOUNGBLOOD BRASS BAND

TUESDAY 10/6
DALE EARNHARDT JR. JR.
HIPPO CAMPUS

WEDNESDAY 10/7
ANGEL OLSEN
ALEX CAMERON

THURSDAY 10/8
EL TEN ELEVEN
SEGO

MONDAY 10/12
THE DISTRICTS
SUN CLUB

FRIDAY 10/16
VIET CONG
GRAVE BABIES

BARBOZA

THURSDAY 9/24
PROM QUEEN
KINGDOM PINE + THE CRUSH

FRIDAY 9/25
VALLEY MAKER
ALBUM RELEASE
PETE QUIRK (OF CAVE SINGERS)

SUNDAY 9/27
CROOKS ON TAPE
THE SPIDER FERNS + GEMS

WEDNESDAY 9/30
ISKA DHAAF
JARV DEE + OC NOTES (DJ SET)

WEEKLY FRIDAY & SATURDAY DANCE NIGHTS FROM 10:30PM TO CLOSE

COMING UP

9/23 Eluveitie • 9/23 Sadistik • 9/24 The Acid (Live) • 9/25 Recondite (Live) • 9/26 Agora (DJ Set) • 9/26 Jess Glynne (SOLD OUT) • 10/1 LaFa Taylor • 10/2 Nick Diamonds • 10/3 Cannibal Ox • 10/4 The Underachievers • 10/4 Caspian • 10/5 Oscar • 10/9 Vacationer • 10/10 KEXP's Reykjavik Calling • 10/11 Ott • 10/11 The Lonely Wild • 10/12 Chad Valley • 10/13 IAMX • 10/14 Lil Debbie • 10/16 Bully • 10/17 Aan • 10/19 DIIV • 10/20 Dungen • 10/20 William Fitzsimmons • 10/21 Deafheaven • 10/22 Desert Dwellers • 10/22 Daggerhands • 10/23 Delta Rae

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MUSIC



CHRIS CORNELL Three bands, four solo albums, 30 years of songwriting.

Oh, That's Who I Am

An Interview with Soundgarden Singer and Solo Artist Chris Cornell

BY SEAN NELSON

Of all the unlikely rock stars who emerged during the big wave of early-1990s Seattle, Chris Cornell probably seemed the least unlikely. The lead singer of Soundgarden had been cultivating his powerhouse variation on classic hard rock moves since 1984, and he clearly had the presence and prowess required to reach the widest imaginable audience.

And since the band's heyday subsided (they broke up in 1997, re-formed in 2010), Cornell has remained very much on the main stage. The projects he releases are as high profile as they come—the major-label supergroup Audioslave (Cornell + Rage Against the Machine), cowriting and singing a James Bond theme ("You Know My Name" from *Casino Royale*), a 2009 collaborative album with Timbaland—but he has yet to develop a definitive aesthetic as a solo artist. That may have been intentional, or a consequence of the kind of opportunities that come only to artists of a certain stature. Either way, he now appears determined to reverse the tendency. His fourth solo album, *Higher Truth*, released on September 18, comes closest to sounding like the Cornell who first emerged on the *Singles* soundtrack song "Seasons," which is to say that it sounds like the kind of record the singer/songwriter of Soundgarden might make.

He spoke to *The Stranger* by phone in advance of his solo show at Benaroya Hall.

You've spoken before about having been reluctant to assert a specific solo

identity. Was that about struggling to find a voice writing songs for yourself, as opposed to the band?

The first songs I wrote that weren't intended for Soundgarden were really just for fun. That became my hobby, sitting around in my bedroom or my living room just doing four-track songs on a cassette, just having

fun with it. I liked to do it, and

it was exciting. My only direction when I recorded my first solo album was I wanted anything that wouldn't be a Soundgarden

song. (A) Because I'd been writing so much in that context, and (B) because I had such a high regard for the band that I didn't want to corrupt it by doing some slightly more commercial version of the same thing—which is usually what happens, especially with singers of a band. But I think the two shows I played in Seattle on the *Songbook* tour, where it was just me and an acoustic guitar—that's where I think I found a solo identity, in essence. That type of touring, which I've done all over the world now, playing songs I've written for three different bands and four different solo albums, and 30 years of songwriting, brought it all together under one umbrella, and I started to feel like, oh, *that's* who I am. It's not a mystery. It's not a puzzle to solve. I'm this guy, and that's my entire history. It's sort of hard as a solo artist to stand outside myself and say, okay, what kind of song does this guy sing? It's easy with a band. I don't know why, but it is. This is probably the first time in my life that I've ever been able to step outside of me and say, I think I know what that guy

should sound like, and here's a song for him.

The Seattle rock music world you came up in had a reputation for being hostile toward commercial ambition. Obviously, you've had a lot of success, both with Soundgarden and as a solo artist, but when it comes to doing things like a collaboration album with Timbaland or singing the theme song to a Bond movie, is it ever hard to reconcile those old prejudices?

Well, those kinds of questions came up much earlier in my career. You had to be really careful when you were sitting down to write a song about what was motivating the direction that song would take. It could be that you were going out of your way to make it sound less commercial, because you were afraid of what someone might think. And yet your inclination was to write something that just seemed to naturally have a more commercial appeal. I used to run into that dilemma all the time. Suddenly I'd be writing a song that just sounded kind of poppy to me, easy to like, easy to listen to—but I'm writing a Soundgarden song, so I'd go in and try to corrupt it *just enough* to get away from that a little bit. And every time I did that, it would just kind of ruin it. Like it wouldn't work on any level: Didn't work on a level of being a cool Soundgarden song, and it didn't work on a level of what it started out as. And

so I'd have nothing. I probably spent a few years wrestling with that kind of thing. I was always the kid who listened to records on my own, in my bedroom, spending hours focusing, always gravitating to deep album tracks and those weirder ones. That was kind of my thing. And if one of those made it on the radio, it was always a little bit surprising. The same way it was surprising to me when "Black Hole Sun" was a single when everybody seemed to unanimously choose it as one. I don't think we thought of it as a song that would make it on the radio. That's kept me from having to bear the burden of making the decision, "Should I try to write a radio song?" I really wouldn't know where to start.

You're still heavily, maybe even primarily, identified as a Seattle musician. How long has it been since you've lived here, and what's it like when you came back?

It's been more than 12 years, but given that I'm 51, you do the math... That means I was born and raised and lived there for a huge part of my life. It's clearly my home. There was a period in my early career, especially with Soundgarden, where it was actually super important to us that we stay home and do what we do there and make Seattle the place for our creativity no matter what happened. And all of our friends and their bands had the same attitude. Nobody had the inclination to go to LA or New York or San Francisco or London... very few, anyway. And it was that dedication to our home and to being creative in our home and to being who we were—in a sense celebrating our own identity was one of the chief ingredients that brought so much attention down on it. That was a time when the nature of commercial rock was that everybody did whatever they could to get a record deal and roll the dice and try to be lucky enough to be the latest poodle-haired people in the latest rock video. We were anti that, and our resistance is what initially got us a lot of attention.

You have one of the most distinctive scream registers of any rock singer I can think of. But I understand you actually don't project very much volume when you sing. How long were you screaming before you learned to take care of your voice?

The earliest club shows, I had a big problem of walking out onstage, going insane, and losing my voice within the first two songs. Sometimes within the first part of the first song. And somewhere in there, I remember around 1990, just out of pure force, I was able to go out and sing a whole Soundgarden set and push as hard as I wanted and be fine. Then over the years, slowly but surely, I had to kind of reel that in a little bit. Some of it happened naturally—I just figured out how to do it without so much effort.

It was hard to go from one song to another to another in the range that I ended up singing in without seriously having to consider some kind of technique. Most of which was figured out standing there on the stage. And there are still moments where I overdo it, and start pinning it, and I'm thinking while I'm doing it that there's gonna be a problem. Not so much then, but the next day is gonna be a problem. ■

"It's sort of hard as a solo artist to stand outside myself and say, okay, what kind of song does this guy sing?"

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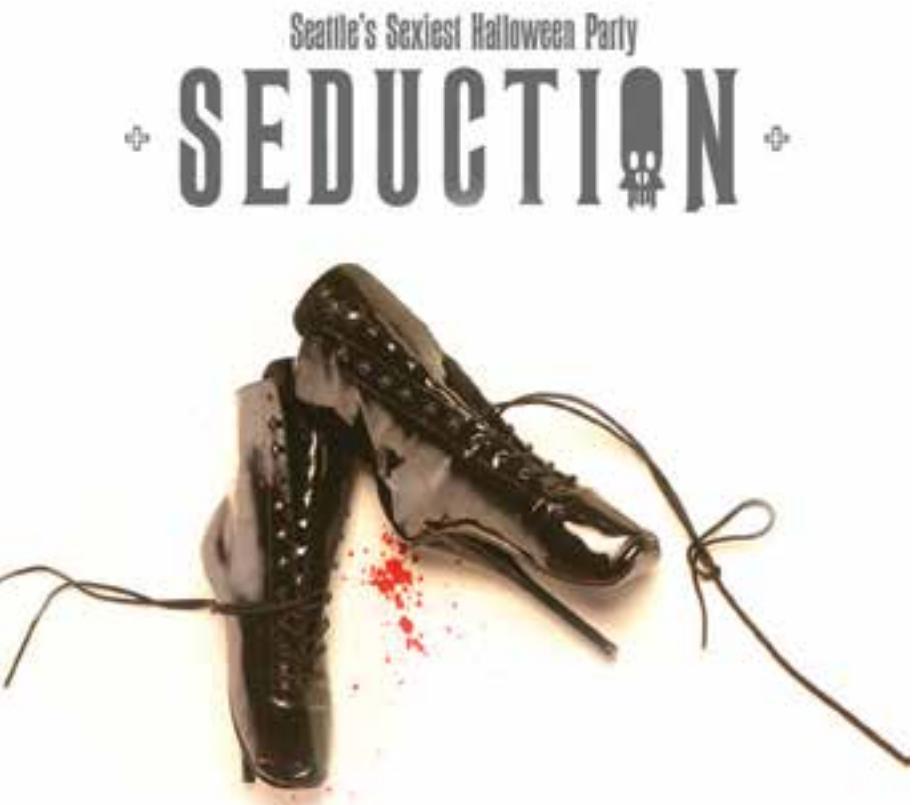
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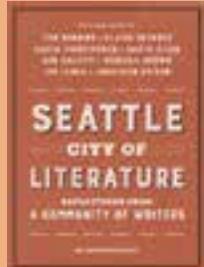
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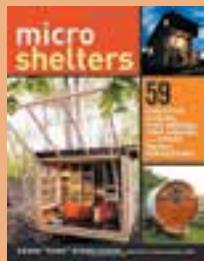
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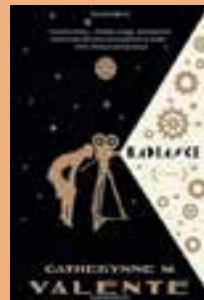
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"Radiance" is a decopunk pulp SF alt-history space opera mystery set in a Hollywood-and solar system-very different from our own, from Catherynne M. Valente, the phenomenal talent behind the "New York Times" bestselling "The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making."

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This exhibition is organized by the National Gallery of Art, Washington, DC.

Image: *Dancers Backstage (detail)*, 1876/1883, Edgar Degas, French, 1834–1917, oil on canvas, 9 1/2 x 7 3/8 in., National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Collection.





ART



Reached one of my client places



GENERAL INTELLECT The workers don't know they're part of a public work of art.

Meet the New Boss: You

James Coupe's Chilling, Tender *General Intellect* Brings the Microeconomy to Your Art Collection

BY JEN GRAVES

Amazon Mechanical Turk, or mTurk, is a website started in 2005 by Amazon. On mTurk, workers do micro-tasks online for micro-pay. More than 500,000 workers in 190 countries are registered. They're invisible and unregulated, typing away at half a million individual screens across the world.

A Seattle artist thought he'd bring these unseen workers to light, and now they're on heartbreakingly mesmerizing display in an art exhibition four blocks from Amazon headquarters.

First, about mTurk: To become a worker, you just click. You can do the work anytime, anywhere. "Human Intelligence Tasks," or "HITs," are posted by "requesters," including a description of the HIT, time allotted, and "reward." The reward is often below 10 cents, and the time is in minute increments. Amazon takes a 20 percent cut per HIT, or 40 percent if the HITs are more involved.

There is no minimum wage and no legal authority to enforce payments, which are commonly reported missing. The workers have begun to organize, setting up Yelp-like monitoring sites, joining with academics to create ethical guidelines for a digital commons, and appealing directly to Amazon founder and CEO Jeff Bezos in a Christmas letter-writing campaign last year.

There's an interesting twist to this digital workplace: It requires the labor of flesh-and-blood humans. Workers do all kinds of things, like take research surveys, transcribe audio, and tag photos. Which leads to a twist on the twist: Much of the work trains artificial intel-

ligence systems. Amazon's slogan for mTurk, "Artificial Artificial Intelligence," reflects its mythology—that this may be a faceless workplace, but real humans are still its bread and butter. Yet the Christmas letter campaign to Bezos begins by having to insist, "I am a human being, not an algorithm."

mTurk workers range from full-time professionals to people left out of the mainstream economy: stay-at-home mothers, felons, people in poor countries. Workers don't know what their work is used for, don't meet their employers, and have no coworkers.

Seattle artist James Coupe says his work is concerned with "the shifting conditions of exploitation, and the new forms of social alienation." But to create *General Intellect*, he didn't resist or protest mTurk, he complied with and harnessed it. The results can be upsetting, and intentionally so.

"Record videos of what you happen to be doing at a time," is how Coupe described the HIT he posted to mTurk seeking workers.

He proposed to pay each worker \$3 for eight videos, one video per hour every hour of a working day, from 9 a.m. to 5 p.m.

The response was huge. Coupe received more than 3,000 videos, and he combined those into a database that could be broken down demographically or according to subject matter—because along with the videos, he'd required workers to provide their age, race, and geographical location, and to write their own short captions describing each one-minute broadcast.

The instructions didn't say the workers had to speak or appear on camera. But many of the

workers—if not most—overshared anyway. Watching them in these fragmentary, intimate glimpses is ultimately entertaining, and sometimes it's painful because it's entertaining.

The workers don't know they're the subjects of a work of art displayed publicly. For \$3 a day and with no questions asked, they've granted access to their homes, habits, children, prescription bottles, and in at least one case, a computer screen showing financial data. They have taken us with them to the doctor, to grab their favorite fast food, to bed. Some just set the camera to the side in a cafe where they were working on something else. Others appear to be in bleak and lonely situations, and for them, the camera is company, then after 60 seconds, the screen goes dark.

General Intellect's database of 3,000 videos is set up to feed into 18 separate monitors. These monitors sit directly on the cold floors of deserted classrooms in a former school that a developer will demolish to build luxury apartments near Amazon's headquarters. Until it's time for construction, the developer is permitting the classrooms to be used for art exhibitions, and in those classrooms that have windows, *General Intellect* is set up so that the monitors face the streets. Non-anonymous Amazon employees walk by dangling their name tags, fleetingly sharing an office with mTurk workers through layers of glass and electronics.

There's a handout at the entrance to *General Intellect* that lists 13 "queries." Each classroom is assigned a feed determined by one of those queries, like "All workers who caption keyword 'medication,' 'prescription,' 'doctor,' or 'meds,'" or "Most popular keyword per hour," or "Workers of the same demographic (age, gender, race, region)."

To purchase the art of *General Intellect*, you buy a query of your choice. (You also receive the hardware and software.) What plays on your home screen are the video results that apply to your query. But that's not all. You also receive a one-year subscription to the feed, and your money goes to put out more HITs every week for workers to make more videos. Those new videos are fed into the database that feeds your home program.

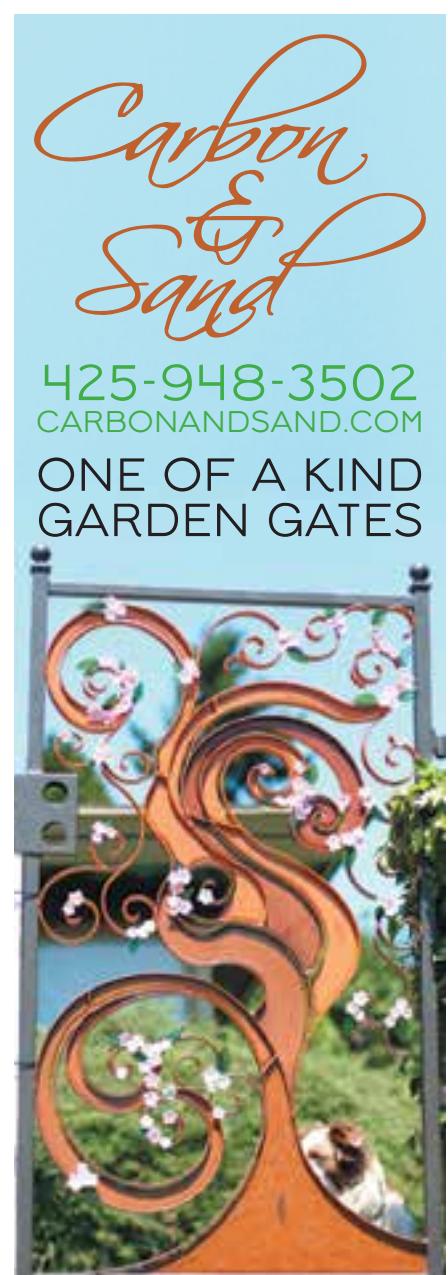
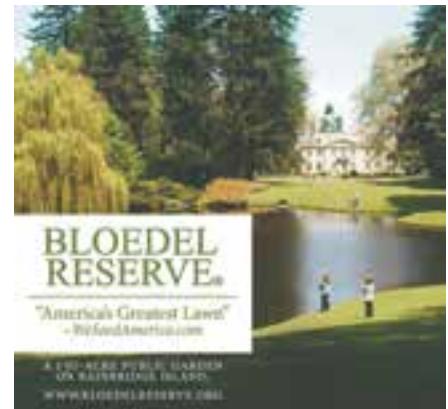
So as the collector, you are not just the audience—you are the virtual employer. How will that feel? It's a clever and meaningfully creepy art sales model, like a shadow version of Caleb Larsen's sculpture that sells itself on eBay, which premiered in Seattle in 2010 (and is still, to this day, selling itself on eBay). Workers aren't the only ones hoping to harness the digital commons for their purposes—so are artists. And the purpose here is drawing attention to the conditions of the digital commons.

The original Mechanical Turk was a chess-playing robot that toured Europe starting in 1770. Smoke would rise from the turban of a life-size mannequin sitting at a chess table. At each performance, the owner would fling open the doors beneath the table—*See, no human! Only clockwork in here!*—and play would begin.

The machine caught fire in 1854. Many of its secrets went up in flames. But years later, it was finally revealed that different master players, who also had to be very small people, had been hiding inside, winning not only chess games but the age-old competition between human and machine.

That story reinforces the unmatched value of real people. mTurk, despite its lighthearted slogan, can seem more like *The Matrix*. *General Intellect* is an alternately chilling and tender combination of the two.

Amazon CEO Bezos probably doesn't stroll the streets outside his headquarters, where he might happen upon his creations, and that's okay. He could still buy the first query, install it in his office, and let it talk to him along with whatever Christmas letters he gets this year. ■



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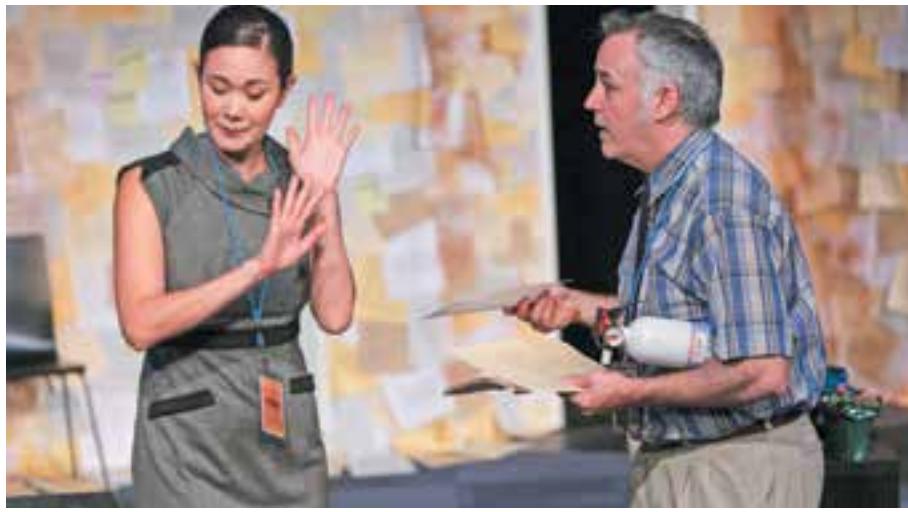
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THEATER



JOHN ULMAN

THE MEMORANDUM A tragedy about large-scale catastrophe wrapped in a comedy about tiny human interactions.

Insert Ideology Here

Strawshop Switches Capitalism for Communism in Havel's *The Memorandum*, and It Fits Perfectly

BY BRENDAN KILEY

In 1965, a new play by Vaclav Havel titled *The Memorandum* premiered at the Theatre on the Balustrade in Prague. It was a bitter satire of Soviet bureaucracy and how it dehumanizes people with endemic craveness, stupidity, surveillance, and general crushing of the human spirit for the sake of "progress." But this sleek new production by Strawberry Theatre Workshop elegantly flips the critique, setting the play in an American office that is just as craven, stupid, and spirit-crushing—but, in this case, for the sake of profit.

The Memorandum opens with two office lackeys (Trick Danneker and Ian Fraser) scheming against their boss, Mr. Gross (Galen Joseph Osier). The lackeys tell Gross he'll be in big trouble with "upstairs" if he doesn't endorse their ridiculous and unnecessary new protocol—an invented language called Ptydepe (in this production, pronounced "puh-tee-a-deep") for intra-agency communications.

"It's a kind of experiment," Ballas (Danneker) explains. "It's meant to make official communications more precise and regularize the terminology." Gross is reluctant but receives a memo from "upstairs" in Ptydepe about his recent performance review—and, due to a series of procedural absurdities, can't get it translated. It's a quandary: Gross wants to get rid of Ptydepe, but not before he knows what "upstairs" is trying to tell him in Ptydepe.

Like *Catch-22*, *The Memorandum* is a tragedy about large-scale catastrophe (war in the former; totalitarianism in the latter) wrapped in a comedy about tiny human interactions. The office workers quibble over logbooks and rubber stamps, cut each other down with unctuous smiles, and obsess about what they'll have for lunch that day while their world slides into an increasingly dire situation they're either unable or unwilling to contemplate.

The play is good enough—in a Kafka's-kid-brother kind of way—but the performances range from very good to excellent. Danneker

plays Ballas as a restless and amoral young colt, while Maya Sugarman loiters in the background as a shy but kind young secretary named Maria who, besides Gross, is the only sane person in the office. And Sarah Harlett does smilingly sinister work as Lear, a Ptydepe booster who gives the audience language lessons with slick PowerPoint presentations. (One imagines the 1965 version of *The Memorandum* using chalk and a blackboard.)

As Gross, Osier begins the play like Mr. Magoo and ends like Job—befuddled, then distraught, and eventually resigned. In Osier's rendering, the worse things get for Gross, the more person-like he becomes. His tragedy is actually a disenchantment, in the fairy tale sense of the word. Gross begins the play as a pleasant but cool functionary, but

once he hits the bottom and realizes the full absurdity of his situation, the workaday spell is broken and he begins to engage with the people around him—even his tormentors—in a more open, humane way.

But the greatest achievement belongs to director Paul Morgan Stetler and sound designer Brendan Patrick Hogan, who add a whole new level of comedy to the play with a soundtrack of office noises: checked-out people listening to *Radiolab* on their headphones, the whooshings and pings of e-mails coming and going, the buzzing of texts in the characters' phones as they privately communicate with each other about what's actually being spoken out loud.

After *The Memorandum* had its American debut at the Public Theater in New York in 1968, the Soviet regime censored all of Havel's work. (He later became president of a liberated Czechoslovakia—success is the best revenge.) When I attended *The Memorandum* last week, there weren't many people in the audience. Under Soviet-style communism, smart productions had to worry about being banned; under American-style capitalism, they worry about being ignored. ■

The Memorandum

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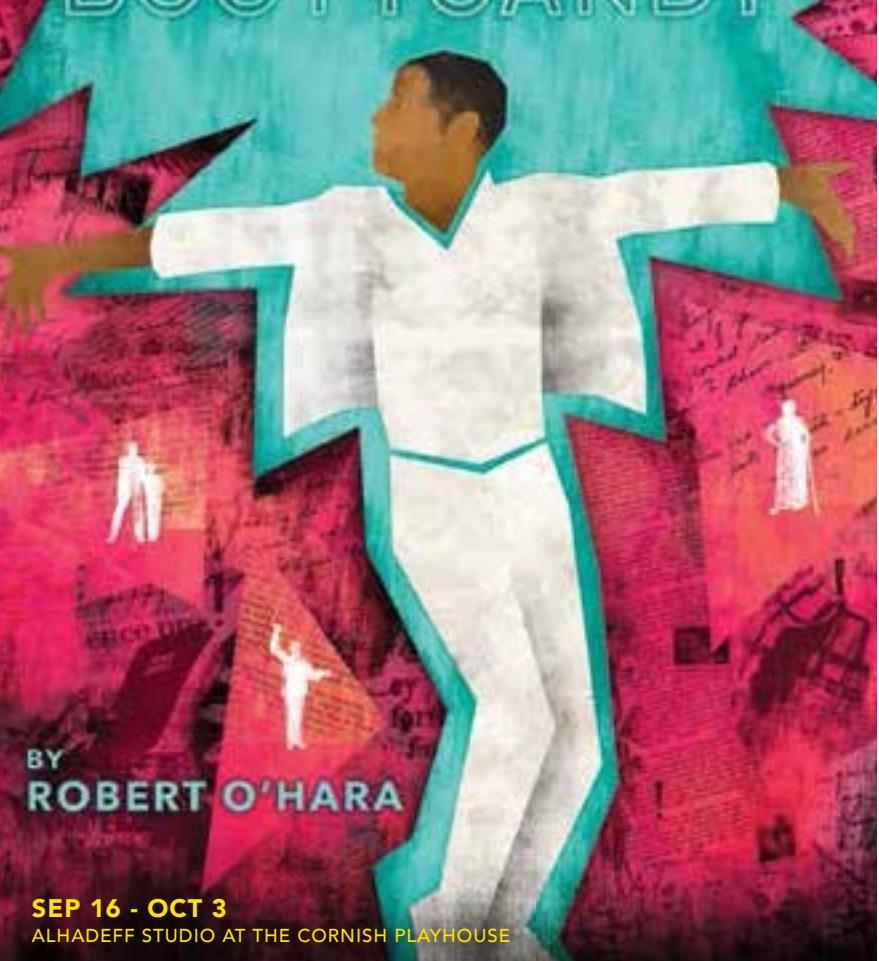
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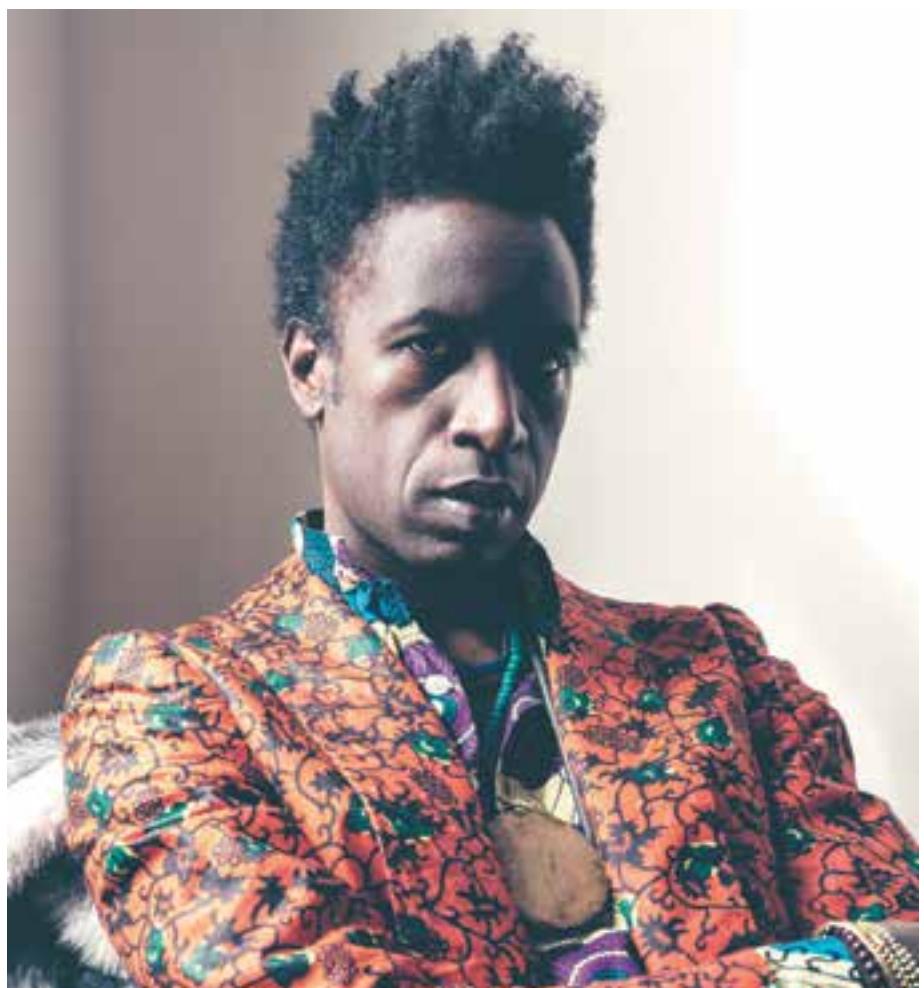
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BOOKS



GEORDIE WOOD

Saul Williams Hacks Into History

Rapper/Poet/Actor Takes on Capitalism and Racism in *US(a.)*, but His Real Magic Will Be on the Stage

BY RICH SMITH

Saul Williams cast his vote for Barack Obama and then promptly left the country for Paris, France, where he lived for most of the president's tenure in office. Though Paris was his home base for a while, he traveled all over Europe and Africa. When he returned to the United States, his publishers commissioned the book that would become *US(a.)*. They wanted poems about America from the perspective of someone who'd been away for a while.

Williams came back to Michael Brown and the demonstrations in Ferguson. He came back to Eric Garner. He came back to the opening of *Holler If Ya Hear Me*, a Broadway play based on Tupac's music, in which Williams played the lead role. The play closed after a very short run due to "lack of interest," but he'd heard reports of show promoters telling potential ticket buyers that the show was "a bit of a downer." He came back to an increasingly homogenized New York City. In essence, he came back to the same conversation about race in America that he'd been having with other artists back when he started getting big as an actor/poet/rapper in the late 1990s: Institutionalized racism is everywhere, and the voices who can speak most convincingly to that reality are

being silenced.

Hence the book: *US(a.)*, which contains a few short essays up front, a collection of poems, a verse play, and a short screenplay about the relationship between Miles Davis and Juliette Gréco.

In all these modes, Williams is desperately trying to reinvigorate the conversation about race. As he says in the foreword to *US(a.)*, he thinks the fight is "beyond the petty/profound travails of racial injustice," and he wants to focus on issues of "class and entitlement," but he knows America isn't ready for that yet. His time abroad showed him flashes of what such a conversation might look like. In Sierra Leone and South Africa, people asked him why some rappers in the United States glorify diamonds: "Don't they know the ramifications?" The Parisians he met treated him like a rock star—once they found out he was from America. Palestinians in Jerusalem and French kids on the Metro used the N-word to describe themselves. Still, in other places, he was a spectacle to those who hadn't ever seen a black person before.

Based on all these experiences, Williams felt—in a way he'd never felt before—the fact that race is a social construction used to oppress people in different ways across the



Saul Williams

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globe. These ways are connected and complex, and they intersect with that issue of unchained capitalism and money-lust that he wants to talk about. Rapping about diamonds increases the demand for diamonds; production of blood diamonds rise, and so people in Sierra Leone and South Africa die. Apple creates the must-have iPhone; demand for coltan (a mineral necessary for many electronics) rises, as does death in Congo. In his poem “Coltan as Cotton,” Williams condenses all of this into punchy, prescriptive, and, okay, didactic lines: “Hack into doctrine. / Capitalism in relation to free labor and slavery. / Hack into the history of bank.” He goes on: “Hack into heart / cardio-Congo / blood rich in oil. / Hack into suffering and despair.”

The word “hack” here isn’t just a proxy for “learn.” In these lines and in others, Williams is trying to expand the notion of “hacking” to include artistic expression, which he sees as an avenue that allows the artist and the viewer, the writer and the reader, to actually feel the way systems of oppression operate and to potentially break free from them. The failure of the human imagination leads to a whole lot

There aren't a lot of "page pleasures" in *US(a.)*. The book is more like sheet music for a symphony.

of suffering, and, Williams hopes, various kinds of art will help expand that imagination in productive ways. You don't need a computer do the kind of hacking Williams is talking about. As he dramatizes in his screenplay *Sketches of L'Héroïne*, a trumpet took Miles Davis to Paris, where he would carry on a love affair with Juliette Gréco. Though they both suffered racist attacks because of that relationship, carrying it out publicly in the United States during that time would have been a death sentence. With his trumpet, though, Davis hacked the racism of America and found love—however briefly and however doomed.

In *US(a.)* and *Martyr Loser King* (a project that seems to include the book of poems, along with several music videos and a graphic novel), Williams is using a whole arsenal of genres and artistic outlets to hack global capitalism and racism. If you haven't read or seen a single thing by Saul Williams, you need to go to YouTube, type "Black Stacey" into the search bar, and then watch him perform that song/poem a cappella. His vocal inflections and gestures provide brief sketches of melody and percussion, so your brain kind of fills in a backing band. Dark puns like "untie that noose, son, we ain't free, we loose" hit with such power and speed that you will quietly be thanking the YouTube elves for that easy-access replay button. He gave that incredible performance more than seven years ago, and the new stuff that he's been putting together proves he's still got, to borrow a phrase from Cornel West, "that black prophetic fire."

I should say: There aren't a lot of "page pleasures" in this book of poems. Most of the lines break only to control the breath, not the way you see an image or understand the meaning of a sentence, and there's a lot of unjustifiable center-justification typesetting going on. The book is more like sheet music for a symphony—the performance will end up being way better than its script. Which is why seeing him perform at Town Hall is the only way to determine the book's full impact. ■

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FILM

Just Eat It Is a Documentary About a Couple Living on Dumped Grub

BY SYDNEY BROWNSTONE

About 54 minutes into the documentary *Just Eat It: A Food Waste Story*, someone stumbles onto an extraordinary find. Grant Baldwin, also the film's director, is four months into a six-month experiment with his film producer wife, Jen Rustemeyer, of subsisting on food waste alone, and the camera shows Baldwin climbing on top of an industrial-sized dumpster filled with hundreds of tubs of perfectly good, nonexpired hummus.

The dumpster "was the size of a small swimming pool, and it was completely filled with hummus," Baldwin says. His dominant expression is not one of "Ooh! What luck!" It's shock.

It's worth mentioning that Baldwin and Rustemeyer didn't start the experiment from a commune, already preaching to their friends about the virtue of reusable menstrual cups. And they're not new crusaders jettisoning some tired corporate existence for a truer path. They're comfortable, middle-class white folks living in Vancouver,

British Columbia—and yes, the ecologically conscious kind who store their bulk items in jars. Over the course of the six-month experiment, they allow viewers into real and very frustrating moments. More importantly, they take viewers down a very strange rabbit hole exposing a side of the North American economy few ever see.

Just Eat It: A Food Waste Story

dir. Grant Baldwin
Local Sightings: Thurs Oct 1,
Northwest Film Forum

The rabbit hole opens up soon after the couple discovers a reliable source of food waste: wholesale dumpsters, located just outside the city. From that moment on, we watch Baldwin and Rustemeyer shopping through enormous dumpsters full of pristinely packaged kidney beans, crackers, yogurt, and much, much more. The dumpsters don't look dirty, they look like what would happen if someone turned a whole supermarket upside down and shook out the contents. There's no scarcity. Baldwin and Rustemeyer look bored. Eventually the couple has so much food that they allow their friends to take items from their

pantry, and Baldwin gains 10 pounds from overeating because he doesn't want to re-waste the food they collect.

According to the various authors and experts interviewed by the documentarians, an estimated 40 percent of food grown in the United States is wasted, often just because of cosmetics (spots, odd shapes) alone. This is a post-World War II phenomenon, a moment in history when many modern American consumption habits took root.

But alongside food waste, food insecurity has also grown since mid-century. In an excellent feature on American hunger for *National Geographic* in 2014, writer Tracie McMillan reported that "the number of people going hungry has grown dramatically in the US, increasing to 48 million by 2012—a fivefold jump since the late 1960s, including an increase of 57 percent since the late 1990s."

Rustemeyer and Baldwin aren't food-insecure. They even have the luxury of time and mobility to go track down food that's been thrown out. The tragedy of the documentary is that the bounty of the food-waste experiment seems wasted on them.

And there's the mind-fuck. Food waste, it turns out, is as much a part of a capitalist food system as the spotless, shiny McIntosh apples displayed at the supermarket. The more you waste, the more they can sell. Not wasting is actually bad for business. The system

also benefits the already privileged with blemish-free produce and huge portion sizes while needlessly depriving the less privileged of healthy, affordable food. The system's excess then bleeds enormous quantities of food waste into landfills, where decomposition then turns that waste into methane, further contributing to global warming, and further exacerbating the extremes between the haves and have-nots.

At the end of the film, one of the experts interviewed concludes that a food-waste epidemic doesn't require drastic moves. Instead, he says, we all need to do our part to shift our cultural expectations of what food should look like, how much meat we need to eat, how much we need to buy, and what sell-by dates are. It's an ethical consumer's demand-side argument, not dissimilar to the demand-side case that consumers need to be incentivized to drive less in order to control climate change.

That answer feels frustratingly empty. Nothing about food waste is accidental. After all, food waste is merely the product of a system that generated those cultural expectations to begin with, a system that will almost certainly continue to incentivize exploitation, waste, and ruin if the rules of that system aren't fundamentally changed. That feeling of frustration, though, may be the single most useful thing about the documentary: It leaves a viewer hungry for something different. ■



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The Mystery of Korla Pandit's Race Is Revealed in *Korla*

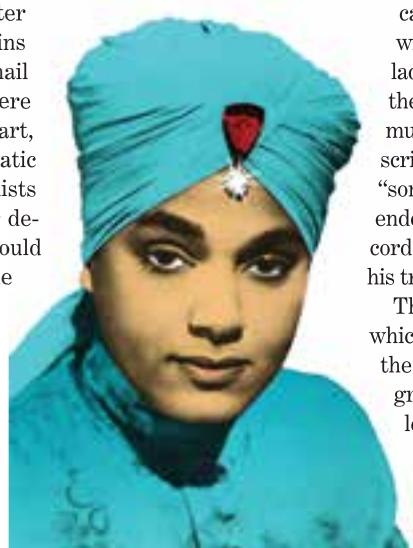
BY KATHY FENNESSY

Exotica icon Korla Pandit was a Hammond organ virtuoso with a signature look: Nehru jackets, smoky eye makeup, and bejeweled turbans. For their intriguing profile, co-directors John Turner and Eric Christensen cede the narration to music writer R.J. Smith, who explains that Pandit claimed to hail from New Delhi. There were doubts from the start, but he was a charismatic entertainer, so journalists didn't push too hard for details. Smith, however, would eventually discover the truth: Pandit was as Indian as Brooklyn-born singer Yma Sumac was Peruvian, i.e., not at all.

Pandit moved to Hollywood in 1939 where he took on a Hispanic name in a

bid to improve his employment prospects, but after marrying Beryl June DeBeeson, a Disney animator, he reinvented himself as an Indian immigrant, which led to a TV show in which he never said a word. He would just play and stare enigmatically into the camera. As with his nemesis, Liberace, ladies of a certain age loved them some Pandit (new age musician Steven Halpern describes his use of drone as a "sonic dildo"). When the show ended, Pandit churned out records and left a mystery as to his true origins.

This film fills in that blank, which I won't reveal here, but the full truth remains up for grabs. Was Pandit a harmless prankster or a race traitor? One way or the other, he put together a compelling act—emphasis on the word act. ■

**Korla**dir. John Turner, Eric Christensen
Grand Illusion

Arresting Power Is a Brief History of Portland's Violent Police Department

BY CHARLES MUDEDE

This documentary covers nearly a half century of police violence on and oppression of Portland's mentally ill, poor, working class, people of color, and activists. A lot of this violence was lethal. All who were killed were unarmed.

The documentary, which is mostly straightforward and has a chilling opening, situates this violence in a historical and structural context. Structurally, the police are not about catching criminals but criminalizing those in the lower orders. We live in a society that protects the obscene wealth of the rich and reproduces an artificial scarcity of

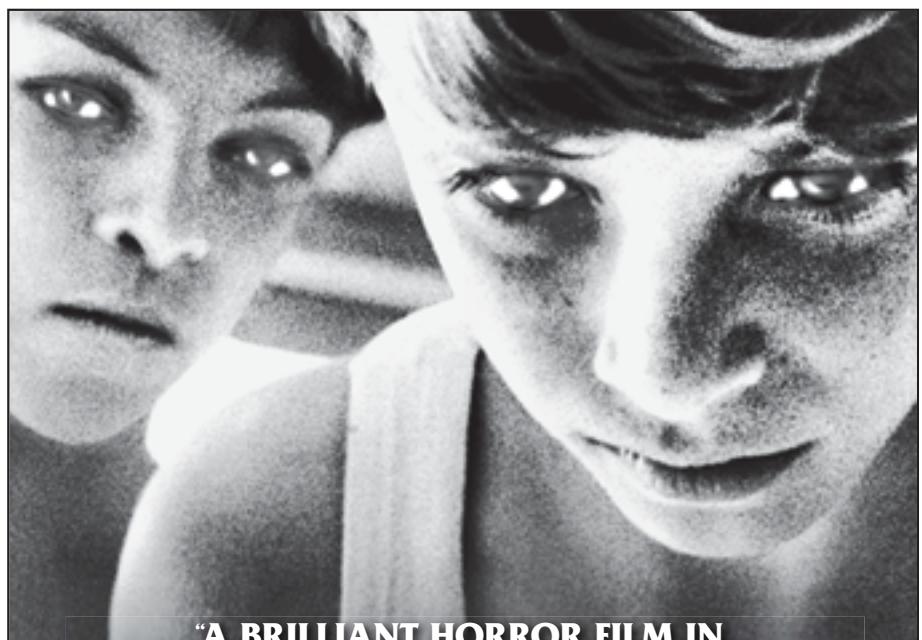
basic needs and capital. To keep this unbalanced structure in place, the police must use force.

Portland also has a deep history of racist policies. It is the center of a state that once

had laws against black settlements. Oregon was supposed to be a white utopia. This history did not end with the end of these laws, but was instead rearticulated into

the structure of contemporary policing. Like Seattle, Portland is a city that is at once progressive and regressive. We can have gay mayors and Bull Connors working for the same government. ■

Arresting Power: Resisting Police Violence in Portland, Oregon

dir. by Julie Perini, Jodi Darby, Erin Yanke
Local Sightings: Tues Sept 29,
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ARIES (March 21-April 19): You are destined to become a master of fire. It's your birthright to become skilled in the arts of kindling and warming and illuminating and energizing. Eventually you will develop a fine knack for knowing when it's appropriate to turn the heat up high and when it's right to simmer with a slow, steady glow. You will wield your flames with discernment and compassion, rarely or never with prideful rage. You will have a special power to accomplish creative destruction and avoid harmful destruction. I'm pleased at the progress you are making toward these noble goals, but there's room for improvement. During the next eight weeks, you can speed up your evolution.

TAURUS (April 20-May 20): Taurus-born physicist Wolfgang Pauli won a Nobel Prize for his research. His accomplishment? The Nobel Committee said he discovered "a new law of nature," and named it after him: the Pauli Principle. And yet when he was a younger man, he testified, "Physics is much too difficult for me and I wish I were a film comedian or something like that and that I had never heard anything about physics!" I imagine you might now be feeling a comparable frustration about something for which you have substantial potential, Taurus. In the spirit of Pauli's perseverance, I urge you to keep at it.

GEMINI (May 21-June 20): In 1921, the French city of Biarritz hosted an international kissing contest. After evaluating the participants' efforts, the panel of judges declared that Spanish kisses were "vampiric," while those of Italians were "burning," English were "tepid," Russians were "eruptive," French were "chaste," and Americans were "flaccid." Whatever nationality you are, Gemini, I hope you will eschew those paradigms—and all other paradigms, as well. Now is an excellent time to experiment with and hone your own unique style of kissing. I'm tempted to suggest that you raise your levels of tenderness and wildness, but I'd rather you ignore all advice and trust your intuition.

CANCER (June 21-July 22): The astrological omens suggest you could get caught up in dreaming about what might have been. I'm afraid you might cling to outworn traditions and resuscitate wistful wishes that have little relevance for the future. You may even be tempted to wander through the labyrinth of your memories, hoping to steep yourself in old feelings that weren't even good medicine for you when you first experienced them. But I hope you will override these inclinations, and instead act on the aphorism "If you don't study the past, you will probably repeat it." Right now, the best reason to remember the old days is to rebel against them and prevent them from draining your energy.

LEO (July 23-Aug 22): You may laugh more in the next 14 days than you have during any comparable 14-day period since you were 5 years old. At least I hope you will. It will be the best possible tonic for your physical and mental health. Even more than usual, laughter has the power to heal your wounds, alert you to secrets hiding in plain sight, and awaken your dormant potentials. Luckily, I suspect that life will conspire to bring about this happy development. A steady stream of antics and whimsies and amusing paradoxes is headed your way. Be alert for the opportunities.

VIRGO (Aug 23-Sept 22): It's a favorable time to fantasize about how to suck more cash into your life. You have entered a phase when economic mojo is easier to conjure than usual. Are you ready to engage in some practical measures to take advantage of the cosmic trend? And by that I don't mean playing the lottery or stealing strangers' wallets or scanning the sidewalk for fallen money as you stroll. Get intensely real and serious about enhancing your financial fortunes. What are three specific ways you're ignorant about getting and handling money? Educate yourself.

LIBRA (Sept 23-Oct 22): "I feel like a wet seed wild in the hot blind earth," wrote author William Faulkner. Some astrologers would say that it's unlikely a Libra would ever say such a thing—that it's too primal a feeling for your refined, dignified tribe, too lush and unruly. But I disagree with that view. Faulkner himself was a Libra! And I am quite sure that you are now or will soon be like a wet seed in the hot blind earth—fierce to sprout and grow with almost feral abandon.

SCORPIO (Oct 23-Nov 21): You and I both know that you can heal the sick and raise the dead and turn water into wine—or at least perform the metaphorical equivalent of those magical acts. Especially when the pressure is on, you have the power to attract the help of mysterious forces and unexpected interventions. I love that about you! When people around you are rendered fuzzy and inert by life's puzzling riddles, you are often the best hope for activating constructive responses. According to my analysis of upcoming cosmic trends, these skills will be in high demand during the coming weeks.

SAGITTARIUS (Nov 22-Dec 21): Some astrologers regard the planet Saturn as a sour tyrant that cramps our style and squelches our freedom. But here's my hypothesis: Behind Saturn's austere mask is a benevolent teacher and guide. She pressures us to focus and concentrate. She pushes us to harness and discipline our unique gifts. It's true that some people resist these cosmic nudges. They prefer to meander all over the place, trying out roles they're not suited for and indulging in the perverse luxury of neglecting their deepest desires. For them, Saturn seems like a dour taskmaster, spoiling their lazy fun. I trust that you Sagittarians will develop a dynamic relationship with Saturn as she cruises through your sign for the next 26 months. With her help, you can deepen your devotion to your life's most crucial goals.

CAPRICORN (Dec 22-Jan 19): The coming weeks will be a favorable time to break a spell you've been under, or shatter an illusion you have been caught up in, or burst free from a trance you have felt powerless to escape. If you are moved to seek help from a shaman, witch, or therapist, please do so. But I bet you could accomplish the feat all by yourself. Trust your hunches! Here's one approach you could try: Tap into both your primal anger and your primal joy. In your mind's eye, envision situations that tempt you to hate life and envision situations that inspire you love life. With this volatile blend as your fuel, you can explode the hold of the spell, illusion, or trance.

AQUARIUS (Jan 20-Feb 18): "Go to the edge of the cliff and jump off. Build your wings on the way down." So advised author Ray Bradbury. That strategy is too nerve-racking for a cautious person like me. I prefer to meticulously build and thoroughly test my wings before trying a quantum leap. But I have observed that Aquarius is one of the three signs of the zodiac most likely to succeed with this approach. And according to my astrological calculations, the coming weeks will be a time when your talent for building robust wings in midair will be even more effective than usual.

PISCES (Feb 19-March 20): You are being tempted to make deeper commitments and to give more of yourself. Should you? Is it in your interests to mingle your destiny more thoroughly with the destinies of others? Will you benefit from trying to cultivate more engaged forms of intimacy? As is true for most big questions, there are no neat, simple answers. Exploring stronger connections would ultimately be both messy and rewarding. Here's an inquiry that might bring clarity as you ponder the possibility of merging your fortunes more closely with allies or potential allies: Will deeper commitments with them inspire you to love yourself dearly, treat yourself with impeccable kindness, and be a superb ally to yourself?

Homework: Formulate your game plan for hunting down happiness during the last three months of 2015. Testify at freewillastrology.com.

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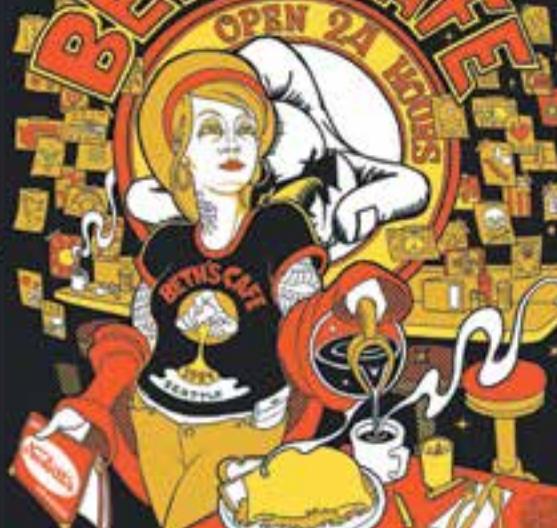
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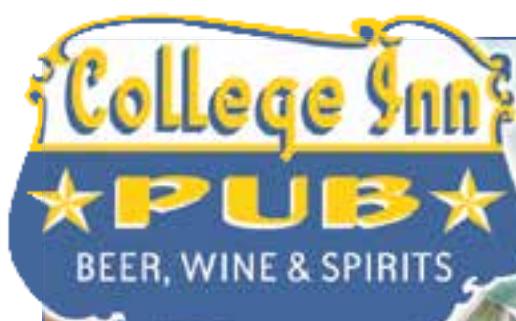
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CHARLES MUDEDE

An Appreciation of Cured Meat

We Should Eat Meat for Its Taste, Not to Feel Full

BY CHARLES MUDEDE

I have to begin this appreciation of cured meat with an ugly image. It has haunted me since I first saw it in a Denver restaurant in the fall of 2008. Time has erased the name of the restaurant from my memory, but it was a newish place with a few pretentious design features. It was also in a section of town that recalled the old buildings of Ballard Avenue Northwest. I was sitting in the restaurant's bar with a friend, who was to my right. And to my left sat an unknown middle-aged man wearing a cowboy hat. This cowboy had in front of him a huge plate that had on it a humongous steak. The cowboy seemed to be taking a break from conquering this vast country of meat, which had next to it a very small village of vegetables. (My imagination always adds a sheen of perspiration on this hard-eating cowboy's brow.)

McGill is not a big meat eater. His staples are fish, vegetables, grains, and legumes. A steak is an event for his family. For reasons related not only to aesthetics but to the environment (read Denis Hayes and Gail Boyer Hayes's *Cowed: The Hidden Impact of 93 Million Cows on America's Health, Economy, Politics, Culture, and Environment*), it is best to eat meat as slices, bits, and bites. A post-carbon future will have to reduce meat to its taste. Gone will be the days of eating pork and beef like rice and bread—as a staple, as something that satisfies hunger. The new virtue is not making meat a meal but a part of its coloring. And the more color ►

"Dry-curing literally concentrates the flavor of meat," explained Brendan

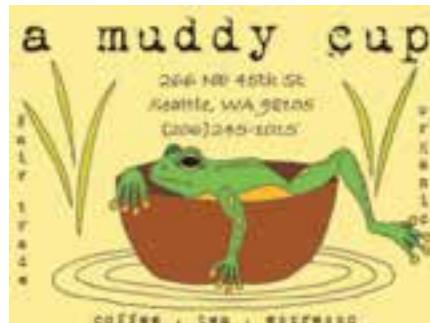
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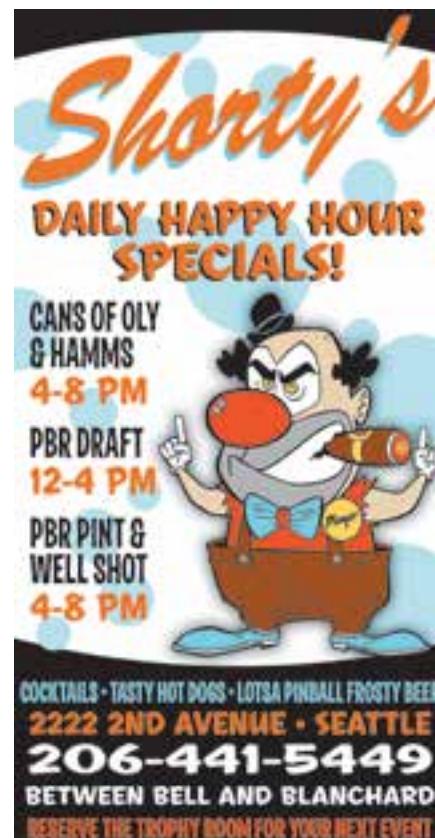


Established Pacific Northwest Company, **McMenamins**, is now accepting POOL MANAGER applications for our historic destination, The Anderson School Property located in Bothell, WA. The 1931 Art-deco Anderson School is being renovated to feature a 72 room hotel, onsite brewery, bars, gardens, pool, Movie Theater and private event space, as well as three onsite restaurants: a classic pub, South Seas/Island café and inspired market-fresh/local American dining. The opening date is October 15, 2015. Previous Pool Management experience and ARC lifeguarding and CPR/AED certification required. Ideal applicants will have a love of working in a busy customer service-oriented environment, stellar people and customer service skills, as well as open & flex schedule including, days, evenings, weekends and holidays. We offer excellent benefits, including vision, med, chiro, dental to eligible employees. Apply online 24/7 at www.mcmenamins.com, or send your cover letter and resume attn: Human Resources to 430 N. Killingsworth St., Portland OR, 97217 or fax: 503-221-8749. Call 503-952-0598 for info on other ways to apply. Please no phone calls or emails to individual locations! E.O.E.

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that meat expresses, the less it needs to be added to a dish. This ideal is, you will agree, as beautiful as it is green.

"The reason it is so important to work with high-quality meat—and I do not cure commodity meat—is because dry-curing always amplifies the flavor taste," explained McGill. "So you want to start with the fact that it is already great. Commodity meats are not great. What you have to remember is that the enzymatic reactions that make the muscle rot are controlled during curing, so that we enjoy the blend of flavors of that [decaying] process and none of the bad stuff."

Along with the flavor of the meat, there is also the smoke of the fruitwood used during curing. McGill uses the wood of apple trees, which he obtains from Ray Morris, a Georgetown businessman who operates orchards in Eastern Washington. When an apple tree is around 50 years old, it becomes too much of a mess for humans to effectively harvest its fruit, and so it's chopped down. Its wood is then cured in a warehouse for a year, brought to Seattle, and then sold to people like McGill.

When I visited Hitchcock Deli, I was shown these chunks of apple wood in a massive oven that had been repurposed for smoking. For some reason, I found the bits of wood, light brown in color, to be as magical as branches and twigs carried by children in a fairy tale. But the point of all this was to get the most out of the meat. And Hitchcock Deli admirably achieves this: All of their meats (and I tried them all) are exquisite, particularly the slices of pork from Tamworth heritage-breed hogs. Like a comet of ice flying into the sun, the fat simply and quickly dissolves upon contact with my tongue.

But there is another reason to love cured meats, and it's found in the Capitol Hill charcuterie and cheese joint called Cure. Here,

one can eat without being oppressed by the heat of cooking, the thermal intensity of a busy kitchen. Cure, which is a smooth composition of exposed concrete and windows that have relaxed views of Cal Anderson Park, is cool in mode and temperature. You can order plates with rich cheeses and slices of smoked duck, or a variety of French/Italian/American cured pigs with sides of picholine olives or pear mostarda. And there are no flames in this business, no noisy frying, no burning, no sweat. There is just the confident slide of the slicer. It is such a peaceful way to eat.

One more thing. There is the ancientness of cured meats. When one walks down to a

Like a comet of ice
flying into the sun, the
fat simply and quickly
dissolves upon contact
with my tongue.

place like DeLaurenti Specialty Food & Wine in Pike Place Market, one steps out of the babble of First Avenue and Pike Street and enters the store's familiar order, you feel as if you have connected with a much older world. This feeling is enhanced by the fact that the smoked meats in its deli have a much older history in markets than refrigeration (refrigerated meats are constantly threatened with spoiling). All of these cured meats hanging from hooks or resting in baskets or bowls—the deep-red of the Spanish jamón ibérico, the fat dripping from salumi sausages—have the air of a grand tradition and having withstood the test of time.

They also originate from a society that ate much less meat than we do. ■

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Established Pacific Northwest Company, **McMenamins**, is now accepting LIFEGUARD applications for our historic destination, The Anderson School Property located in Bothell, WA. The 1931 Art-deco Anderson School is being renovated to feature a 72 room hotel, onsite brewery, bars, gardens, pool, Movie Theater and private event space, as well as three onsite restaurants: a classic pub, South Seas/Island café and inspired market-fresh/local American dining. The opening date is October 15, 2015. Previous lifeguarding experience and ARC lifeguarding and CPR/AED certification required. Ideal applicants will have a love of working in a busy customer service-oriented environment, stellar people and customer service skills, as well as open & flex schedule including, days, evenings, weekends and holidays. Applicants must be 16 years of age or older. We offer excellent benefits, including vision, med, chiro, dental to eligible employees. Apply online 24/7 at www.mcmenamins.com, or send your cover letter and resume attn: Human Resources to 430 N. Killingsworth St., Portland OR, 97217 or fax: 503-221-8749. Call 503-952-0598 for info on other ways to apply. Please no phone calls or emails to individual locations! E.O.E.

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BenDeLaCreme

drag queen

BenDeLaCreme, photographed out of drag at the 2015 Genius Awards at the Moore Theatre.

PHOTO BY KELLY O
QUESTIONS BY CHRISTOPHER FRIZZELLE

After being a fan favorite on *Ru-Paul's Drag Race*, you took over the world. Where'd you go?

That's true. A lot of people don't know that I own the world now. Turns out I'm a lot better at drag than I am at world leadership. OOPS. So far, I've done shows in Australia, the UK, Canada, here—basically anywhere I didn't have to learn a language. I had never really had the opportunity to travel before, and it's been FASCINATING. Especially through the lens of drag. Because of the bookings I get and the crowds I attract, I IMMEDIATELY get to see the queer underbelly of every city I visit. It's the only way to travel.

Tell me about your new solo show, *Cosmos*, which runs October 22 to 24 at Odd Fellows West Hall.

Cosmos is basically a cabaret in which DeLa is faced with the task of explaining all of science (astrophysics, quantum mechanics, evolution, etc.) in the span of an hour. It's probably never really occurred to her before that the universe extends beyond her press-ons, but she's got a ship of the imagination and a talking martini glass named Neil DeGlassey Tyson, so she's gonna be okay.

People make art for all kinds of reasons. Why do you do it?

There's just some weird, overly emotional Tex Avery character inside of me that needs to express itself through sequins and puns. It needs to take the ludicrous, overwhelming, horrifying stuff in the world and add glitter and innuendo and push it through a Play-Doh Fun Factory until it makes more sense. And that feels like my truest form of communication. Explaining it in words like this seems confusing. If I could answer your question in the form of a cabaret act, it'd be super clear. ■



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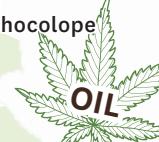
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